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Bulletin of Oberlin College

New Series, No. 111, July 1, 1915

Oberlin Conservatory of Music

1914-1915

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CATALOG *of the* OBERLIN CONSERVATORY *of* MUSIC

PUBLISHED BY THE COLLEGE, OBERLIN, OHIO, JULY 1, 1915

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OBERLIN, OHIO

Calendar

1915

Sept. 14, Tues.—First day of Registration, beginning at 8 a. m.

Sept. 15, Wed.—Second day of Registration, beginning at 8 a. m.

Sept. 16, Thurs.—First Semester begins.

Nov. 25, Thurs.—Thanksgiving Day: a holiday.

Dec. 22, Wed.—Beginning of Winter Recess, 11:00 a. m.

1916

Jan. 5, Wed.—End of Winter Recess; work begins at 1:30 p. m.

Jan. 27, Thurs.—8:00 A. M.—Beginning of Final Examinations, First Semester.

Jan. 29, Sat.—First Semester ends.

1916 (Continued)

Feb. 2, Wed., 8:00 A. M.—Second Semester begins.

Feb. 22, Tues.—Washington's Birthday: a holiday.

Mar. 2, Thurs.—Day of Prayer for Colleges.

Mar. 29, Wed.—Beginning of Spring Recess, 11:00 a. m.

Apr. 5, Wed.—End of Spring Recess; work begins at 1:30 p. m.

May 30, Tues.—Memorial Day: a holiday.

June 7, 8, 9, Wed., Thurs., Fri.—Final Examinations, Second Semester, beginning at 8:00 a. m.

June 10, Sat., 11:00 A. M.—End of regular year's work.

June 10, Sat., 6:30 P. M.—Part I of Conservatory Commencement Recital.

June 12, Mon., 7:30 P. M.—Part II of Conservatory Commencement Recital.

June 14, Wed., 10:00 A. M.—Annual Commencement.

The Board of Trustees

REV. HENRY CHURCHILL KING, D. D., LL. D., PRESIDENT

TERM EXPIRES JANUARY 1, 1916

*Dudley P. Allen, LL. D.....*Cleveland, O.*
Rev. Charles S. Mills, D. D.....*Montclair, N. J.*
Rev. Henry M. Tenney, D. D.....*Oberlin, O.*

TERM EXPIRES JANUARY 1, 1917

†Hon. Theodore E. Burton, LL. D.....*Cleveland, O.*
**Charles M. Hall, LL. D.....*Niagara Falls, N. Y.*
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TERM EXPIRES JANUARY 1, 1918

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Homer H. Johnson.....*Cleveland, O.*
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TERM EXPIRES JANUARY 1, 1919

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†Lucien C. Warner, LL. D.....*New York, N. Y.*

TERM EXPIRES JANUARY 1, 1920

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†Irving W. Metcalf.....*Oberlin, O.*
Merritt Starr.....*Chicago, Ill.*

TERM EXPIRES JANUARY 1, 1921

†Rev. Dan F. Bradley, D. D.....*Cleveland, O.*
Thomas Henderson.....*Oberlin, O.*
John R. Rogers.....*Brooklyn, N. Y.*

Deans

MISS FLORENCE M. FITCH, Ph. D.,
Dean of College Women, Baldwin Cottage.

MISS FRANCES G. NASH,
Dean of Conservatory Women, 97 Elm Street.

MISS FRANCES HOSFORD, A. M., Dean of Academy Women, 170 Woodland Avenue.

Advisory Committee of the Conservatory

LUCIEN C. WARNER, LL. D.....*New York, N. Y.*
GEORGE B. SIDDALL.....*Cleveland, O.*
MRS. W. H. KINDER.....*Findlay, O.*

†Elected by the Alumni.
*Deceased, Jan. 6, 1915.
**Deceased, Dec. 27, 1914.

Faculty

Rev. Henry Churchill King, D. D., LL. D., President; *Professor of Theology and Philosophy.* On the W. E. Osborn Foundation; Fairchild Professorship.....317 East College St.

A. B., Oberlin College, 1879; D. B., Oberlin Seminary, 1882; A. M., Harvard Univ., 1883; D. D., Oberlin College, 1897, Western Reserve Univ., 1901, Yale Univ., 1904; S. T. D., Columbia Univ., 1909; LL. D., Univ. of Illinois, 1908, and Miami Univ., 1909. Tutor, Oberlin Academy, 1879-82; Student, Harvard Univ., 1882-84; Associate Professor of Mathematics, Oberlin College, 1884-90; Associate Professor of Philosophy, Oberlin College, 1890-91; Professor of Philosophy, Oberlin College, 1891-97; Student, University of Berlin, 1893-94; Lecturing in India, China, and Japan, 1909-10; Professor of Theology and Philosophy, Oberlin Seminary and College, 1897—; Dean of Oberlin College, 1898-1902; Acting Dean of the College of Arts and Sciences, 1902-1907 and 1908-11; President of Oberlin College, 1902—.

Charles Walthall Morrison, A. M., Mus. B., Mus. D. *Director of the Conservatory*.....290 Elm St. *Fenelon B. Rice Professorship.*

Graduated, Oberlin Conservatory, 1880; Instructor in Pianoforte, Oberlin Conservatory, 1880-82; Student, Berlin and Leipzig, 1882-85; Instructor in Pianoforte, Oberlin Conservatory, 1885-92; Student, Berlin, 1894-95; Professor of Pianoforte, Oberlin Conservatory, 1892—; Mus. B., Oberlin Conservatory, 1906; A. M., (honorary), Oberlin College, 1908; Mus. D. (honorary), Cornell College, Ia., 1910; present position since 1902.

Howard Handel Carter, Mus. B., *Professor of Pianoforte*, ...171 Elm St.

Graduated, Oberlin Conservatory, 1874; Student, Leipzig, 1878-81; Instructor in Pianoforte, Oberlin Conservatory, 1881-92; Student, Berlin and Frankfort, 1886-87, and 1891-92; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1906-07; present position since 1892.

George Whitfield Andrews, A. M., Mus. D., Mus. B., *Professor of Organ, Composition*.....195 Forest St.

Graduated, Oberlin Conservatory, 1879; A. M., (honor-

ary), Oberlin College, 1900; Organist and Teacher, Meadville, Pa., 1879-81; Toledo, 1881-82; Instructor in Organ, Oberlin Conservatory, 1882-84; Student, Leipzig, Munich and Paris, 1884-86; Instructor in Organ and Composition, Oberlin Conservatory, 1886-92; Student, Paris, 1898-99; One of the Founders of the American Guild of Organists; Mus. D., Oberlin Conservatory, 1903; Mus. B., Oberlin Conservatory, 1906; Present position since 1892.

ARTHUR SMITH KIMBALL, *Professor of Singing*....132 Elm St.

Graduated, New England Conservatory, Boston, 1879; Head of Musical Department, Buchtel College, 1880-83; Instructor in Singing, Oberlin Conservatory, 1883-92; Student, Berlin, Summer, 1886; Student, Berlin and Florence, 1887-88; Student, Paris, Summer, 1891; Student, London, Summer, 1892; Student, Paris, 1909-10; Present position since 1892.

*EDWARD DICKINSON, A. M., Litt. D., *Professor of History and Criticism of Music*.....142 South Cedar Ave.

A. B., Amherst College, 1876; A. M., Amherst College, 1881; Director of Music, Elmira College, 1883-92; Student in Berlin, 1885-86, 1888-89, 1892-93; Instructor in History of Music and Pianoforte, Oberlin Conservatory, 1893-95; Professor of the History of Music and Pianoforte, Oberlin Conservatory, 1895-1905; Litt. D., (honorary) Oberlin College, 1911; Present position since 1905.

*On leave of absence.

EDGAR GEORGE SWEET, Mus. B., *Professor of Singing*.....297 Elm St.

Graduated, Oberlin Conservatory, 1883; Instructor in Pianoforte, Oberlin Conservatory, 1883-85; Student, Leipzig and Berlin, 1885-87; Instructor in Pianoforte and Singing, Oberlin Conservatory, 1887-97; Student, Berlin and Munich, 1895-96; Mus. B., Oberlin Conservatory, 1906; Present position since 1897.

WILLIAM KILGORE BRECKENRIDGE, Mus. B., *Professor of Pianoforte* .....5 South Main St.

Graduated, Oberlin Conservatory, 1888; Student, Berlin, 1888-90; Instructor in Pianoforte, Oberlin Conservatory, 1890-1902; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1907-08; Present position since 1902.

ARTHUR EDWARD HEACOX, Mus. B., *Professor of Theory*.....297 West College St.

Graduated, Oberlin Conservatory, 1893; Teacher of Harmony and Counterpoint, Oberlin Conservatory, 1893-97; Student, Leipzig, 1899-1900; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1897-1902; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1909-10; Present position since 1902.

Faculty [CONTINUED]

JOHN ARTHUR DEMUTH, *Professor of Pianoforte, Violin and Wind Instruments*.....243 West College St.

Private pupil of Augustus Appelles, at West Point, N. Y., 1867-70; Teacher, Toledo, 1870-89; Instructor in Pianoforte, Violin and Wind Instruments, Oberlin Conservatory, 1889-1906; Present position since 1906.

CHARLES KING BARRY, A. B., Mus. B., *Professor of Pianoforte*.....356 Reamer Place

Graduated, Oberlin Conservatory, 1891; A. B., Oberlin College, 1899; Teacher of Pianoforte, Oberlin Conservatory, 1891-92; Student, Berlin, Leipzig, and Vienna, 1892-1894; Instructor in Pianoforte, Oberlin Conservatory, 1894-1906; Mus. B., Oberlin Conservatory, 1906; Present position since 1906.

WILLIAM TREAT UPTON, A. B., Mus. B., *Professor of Pianoforte*.....221 Forest St.

Graduated, Oberlin Conservatory, 1893; A. B., Oberlin College, 1896; Teacher of Pianoforte, Oberlin Conservatory, 1893-96; Student, Vienna, 1896-98; Instructor in Pianoforte, Oberlin Conservatory, 1898-1906; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1913-14; Present position since 1906.

HERBERT HARROUN, A. B., *Professor of Singing*.....309 Reamer Place

A. B., Oberlin College, 1894; Teacher, Albuquerque, N. M., 1894-95; Student and Teacher, Boston, Mass., 1895-1901; Instructor in Singing, Oberlin Conservatory, 1902-08; Student, Berlin, 1905-06; Student, London, Summer, 1914; Present position since 1908.

CHARLES HENRY ADAMS, Mus. B., *Professor of Singing*....171 West College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Singing, Oberlin Conservatory, 1895-96; Director of Music, Albion College, 1896-98; Director of Music, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Instructor in Singing, Oberlin Conservatory, 1902-1908; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Present position since 1908.

FRIEDRICH JOHANN LEHMANN, *Professor of Theory*.....27 South Prospect St.

Student, Oberlin Conservatory, 1897-99; Director, Gates Conservatory, Neligh, Nebraska, 1899-1900; Student, Leipzig, 1900-01; Director of Music, Tarkio College, Missouri, 1901-02; Instructor in Harmony and Counterpoint, Oberlin Conservatory, 1902-08; Associate Professor of Theory, Oberlin Conservatory, 1908-10; Student, Berlin, 1912-1913; Present position since 1910.

Faculty [CONTINUED]

GEORGE CARL HASTINGS, Mus. B., *Professor of Pianoforte* ..... 166 Elm St.

Graduated, Oberlin Conservatory, 1900; Teacher of Pianoforte and Organ, Oberlin Conservatory, 1900-02; Instructor in Pianoforte, 1902-08; Student, Leipzig, 1903-06; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Present position since 1911.

WILLIAM JASPER HORNER, A. B., Mus. B., *Professor of Singing* ..... 191 Elm St.

A. B., Oberlin College, 1896; Graduated, Oberlin Conservatory, 1900; Teacher of Singing, Oberlin Conservatory, 1898-01; Instructor in Singing, Oberlin Conservatory, 1901-03; Student, Berlin, 1903-04; Instructor in Singing, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Student, Paris, 1910-11; Associate Professor of Singing, Oberlin Conservatory, 1908-11; Present position since 1911.

FRIEDRICH AUGUST GOERNER, *Professor of Violoncello and Ensemble* ..... 263 Oak St.

Student, Weimar Conservatory, Germany, 1889-95; Pupil of Leopold Gruetzmacher; Member of Kursaal Orchestra, Montreux, 1895-99; Member of Pittsburgh Orchestra, 1899-1910; Present position since 1911.

ORVILLE ALVIN LINDQUIST, Mus. B., *Professor of Pianoforte* ..... 211 Forest St.

Graduated, Oberlin Conservatory, 1901; Teacher of Pianoforte, 1901-03; Student, Leipzig Conservatory, 1903-04; Instructor in Pianoforte, Oberlin Conservatory, 1904-08; Mus. B., Oberlin Conservatory, 1906; Associate Professor of Pianoforte, Oberlin Conservatory, 1908-11; Present position since 1912.

JACOB FRANKLIN ALDERFER, Mus. B., *Professor of Organ* ..... 124 Elm St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-06; Mus. B., Oberlin Conservatory, 1906; Student in Paris, 1906-08; Present position since 1908.

MISS LUCRETIA CELESTIA WATTLES, A. M., *Professor of Pianoforte, Emeritus* ..... Cocoanut Grove, Fla.

A. M. (honorary), Oberlin College, 1884; Instructor in Pianoforte and Harmony, Oberlin Conservatory, 1871-92; Professor of Pianoforte, Oberlin Conservatory, 1892-1915; Present position since 1915.

BRUCE HEADLEY DAVIS, Mus. B., *Associate Professor of Pianoforte* ..... 241 Forest St.

Graduated, Oberlin Conservatory, 1903; Teacher, Oberlin Conservatory, 1903-05; Student in Leipzig and Berlin, 1905-09; Mus. B., Oberlin Conservatory, 1906; Present position since 1909.

FREDERIC BENJAMIN STIVEN, Mus. B., *Associate Professor of Organ*.....283 West College St.

Graduated, Oberlin Conservatory, 1907; Instructor in Organ, Oberlin Conservatory, 1907-09; Student, Paris, with Guilmant, 1909-11; Present position since 1911.

KARL WILSON GEHRKENS, A. B., A. M., *Associate Professor of School Music*.....333 South Professor St.

A. B., Oberlin College, 1905; Teacher, Oberlin High School, 1905-07; Teacher, Normal Course, Oberlin Conservatory and Public Schools, Oberlin, 1906—; A. M., Oberlin College, 1912; Present position since 1912.

GEORGE SHERMAN DICKINSON, A. B., Mus. B., A. M., *Associate Professor of Musical History and Organ*.....

.....The Merwin, North Pleasant St.

A. B., Oberlin College, 1909; Mus. B., 1910; Associate American Guild of Organists, 1910; A. M., Harvard, 1912; Student with Juon and Kaun, Berlin, 1913-14; Instructor in Theory and Organ, Oberlin Conservatory, 1910-11; Instructor in Theory, 1912-13; Acting Associate Professor of Organ, Second Semester, 1914-15; Associate Professor of Musical History and Organ, 1915—; Present position since 1915.

MRS. KATE WINSHIP MORRISON, Mus. B., *Instructor in Singing*.....290 Elm St.

Graduated, Oberlin Conservatory, 1885; Student, Berlin, 1886-87 and 1894-95; Mus. B., Oberlin Conservatory, 1906; Present position since 1884.

MRS. MARGARET JONES ADAMS, Mus. B., *Instructor in Singing*

.....171 West College St.

Graduated, Oberlin Conservatory, 1895; Teacher of Pianoforte and Singing, Albion College, Mich., 1896-98; Teacher of Pianoforte and Singing, Cornell College, Iowa, 1898-1901; Student, Berlin, 1901-02; Mus. B., Oberlin Conservatory, 1906; Student, Berlin, 1907-08; Present position since 1902.

MISS KATE WALDO PECK, Mus. B., *Instructor in Singing*

.....158 Elm St.

Graduated, Oberlin Conservatory, 1890; Director of Music, Rollins College, Fla., 1890-92; Student, Berlin, 1892-93; Director of Music, Rollins College, 1893-95; Director of Choir and Soprano, Grand Rapids, Mich., 1895-98; Student and Teacher of Singing, Brooklyn, N. Y., 1898-1903; Mus. B., Oberlin Conservatory, 1906; Student in Berlin, 1906-07; Student, Paris, Summer, 1911; Present position since 1903.

MRS. ADA MORRIS HASTINGS, *Instructor in Pianoforte*.....

.....166 Elm St.

Student, Leipzig Conservatory, 1903; with Godowski in Berlin, 1904-05; Present position since 1905.

MRS. AMELIA HEGMANN DOOLITTLE, Mus. B., *Instructor in Pianoforte*.....291 Elm St.

Graduated, Oberlin Conservatory, 1888; Teacher of Pianoforte, Oberlin Conservatory, 1889-1906; Student, Berlin, 1906-07; Mus. B., Oberlin Conservatory, 1906; Present position since 1907.

Faculty [CONTINUED]

Mrs. Bertha M. Miller, *Instructor in Harmony and Normal Course in Piano*.....241 Forest St.

Mrs. Charlotte Demuth Williams, Mus. B., Mus. M., *Instructor in Violin*.....254 Elm St.

Student, Oberlin Conservatory, 1889-96; Student, Leipzig Conservatory, 1896-99; Student, Geneva, 1900-01; Graduated, Oberlin Conservatory, 1902; Teacher of Violin, Columbia School of Music, Chicago, 1902; Mus. B., Oberlin Conservatory, 1906; Mus. M., Oberlin (honorary), 1903; Present position since 1914.

Miss Margaret Holmes Whipple, Mus. B., *Instructor in Piano and Normal Course*.....250 East College St.

Mus. B., Oberlin, 1912; Teacher, Iowa State Teachers' College, 1908-10; Present position since 1913.

Miss Gladys Ferry Moore, *Teacher of Harmony and Ear Training*.....76 East College St.

Miss Edith Dickson, A. B., *Librarian*.....172 Elm St.

A. B., Oberlin College, 1885; Present position since 1899.

Introductory

THE origin of Oberlin Conservatory of Music was not in any sudden movement, but in the sacred music that was fostered by the early fathers. Its growth in numbers and scholarship has been gradual, normal and healthful.

The affinity existing between literature and the arts naturally suggests the University as the place where the two may be studied side by side. Oberlin Conservatory of Music, then, is especially fortunate, because it is intimately associated with Oberlin College, and enjoys all its social, religious, and intellectual advantages. To this center young people from nearly every state in the Union, and from many foreign countries, come every year to avail themselves of its course of study. Here the systematic arrangement of practice, the regular hours, and the stimulus of a musical atmosphere, are conducive to good work and corresponding achievements. President Fairchild, in his "History of Oberlin," thus tersely accounts for its musical success: "The spontaneous growth of this interest at Oberlin is an indication of favorable conditions here. These conditions belong to a large school of young men and women, among whom the natural taste and gift for music may be found, and who furnish an appreciative audience as an inspiration. The relation, too, of the general educational spirit upon the quality of the musical work has been most helpful. It is a mistake to suppose that music alone can yield substantial culture or character, or that it is sufficient to itself. Those who propose to work effectively in this line need breadth and substance of personal character—something more than mere effervescence of sentiment. The neighborhood of a University of general education, and especially of Christian education and of co-education, is the natural place for such a school of music."

The general plan of the school is similar to that of the best European conservatories. It aims at the production of intelligent musicians of liberal culture in the various departments of musical activity.

As the course of study laid down in colleges and seminaries of learning is not intended to give a knowledge of any one branch alone, but, by combining the study of language with that of mathematics, natural sciences, metaphysics, etc., to secure to the student such an intellectual development as will form a substantial basis for future attainments, so in the Conservatory the course has been planned with reference to securing that symmetrical development of the musical faculties which is essential to the true musician, whether teacher or virtuoso.

With exceptionally fine equipment, and with a corps of loyal and efficient teachers, who give their entire time to the school, Oberlin Conservatory of Music has taken a leading position in higher musical education, and looks forward to enlarged opportunities, and to a still more successful career.

Degrees and Certificates

Degrees

The Degree of Bachelor of Music (Mus. B.) is given by the Trustees of Oberlin College to such students as have completed one of the regular courses to the satisfaction of the Conservatory Faculty.

In preparation for this degree three studies besides History of Music are required, two of which must be Pianoforte and Theory; the third may be elected from the following branches: Organ, Singing, Violin, Violoncello, Viola, Clarinet, Oboe, Cornet.

Candidates must complete at least three-quarters of the required work with a grade of "C" or better, and with a grade of at least "B" in the major study.

This degree is rarely attained in less than four years, and the basis of a reasonable hope of its attainment is three-fold: (a) Musical talent, (b) Power of mental concentration, (c) The physical strength to endure several hours of efficient daily study, attendance on many recitals and performance in them.

At least one creditable recital in the principal study is required, and a thorough teaching knowledge of a second branch of Practical Music. For more definite outlines see Model Courses on a later page.

For the class and grade of music used in Senior Recitals this year, see Senior Programs in appended Year Book.

Teacher's Certificates

By special vote of the Faculty a Teacher's Certificate may be given to any regular member of the Conservatory who successfully completes one of the three courses in Theory, and Course I in History of Music, who can appear creditably in the Students' Recitals, and is proficient enough to teach a second branch of Practical Music. In addition, the Normal Course in Piano is required of those whose major study is Piano.

Entrance Requirements

Before students are classed as regular members of the Conservatory, they must have completed a four-years' high school course, or its equivalent, and must have presented their credits to the Secretary of Oberlin College.

The requirements for admission to the Conservatory of Music are those of the College of Arts and Sciences, with the following exceptions: that a substitution of additional preparation in modern languages will be accepted in place of Latin; and that substitution will be allowed for the half unit of Solid Geometry and the half unit of Advanced Algebra, these substitutions to be made from the other subjects regularly approved for college entrance credit.

The requirements for admission are shown in the following table:

English	at least 3 units
Mathematics	at least 2 units
Foreign Languages	at least 4 units
History and Civics	at least 1 unit
Sciences	at least 1 unit
	11 units
Four units must be presented from the following group: Foreign Languages, Sciences, History and Civics, Solid Geometry, Advanced Algebra, Fourth Year English.	4 units
Total Entrance Requirements	15 units

No substitutions will be allowed for the following requirements: three units in English, one unit in History, one unit in Sciences, four units in Languages, one unit in Plane Geometry, one unit in Elementary Algebra.

Any graduate from a good high school in which the course of study has covered four years ought to be able to meet the requirements for admission. It is almost essential for the successful study of music that one shall have had literary work to the amount above mentioned, and students are required to defer their exclusive study of music until that standard has been reached.

Definition of a Unit

A unit is defined as a course covering an academic year that shall include in the aggregate not less than 120 sixty-minute periods of class-room work, two hours of laboratory work being equivalent to one hour of class-room work. The work usually done in high school courses, thirty-six weeks, recitations five times a week, each recitation nominally forty-five minutes in length, but actually about forty minutes in length, exactly meets this definition.

(The table which follows shows the units which may be presented in these subjects.)

Latin	2, 3, or 4 units
Greek	1, 2, or 3 units
French	1, 2, 3, or 4 units
German	1, 2, 3, or 4 units
History and Civics	1, 2, 3, or 4 units
Sciences	1, 2, 3, or 4 units

Half Units

Half units will be accepted, but only when presented in addition to integral units in the same subject, and for this purpose the sciences may be considered as one subject.

Entrance Deficiencies

No student may be classed in the Conservatory of Music who presents less than fourteen units. An entrance deficiency of one unit or less will not prevent the candidate from procuring admission to the Conservatory.

Those who present less than fourteen units may take only one study in music, and that must be on condition that they continue the literary work in the Academy.

Courses of Study

Theory

Oberlin Conservatory has always emphasized the importance of thorough studies in the Theory of music. Beginning with Harmony, Ear Training and Sight Singing, the course leads to Counterpoint and Analysis, with elective courses in Double Counterpoint, Canon, Fugue, Instrumentation and Composition.

From the first the pupil learns to harmonize melodies as well as basses. He is taught to recognize, both by ear and by sight, chords and chord progressions, thus embracing modulation; and at the key-board, to harmonize melodies, to modulate and to transpose. Much attention is paid to the development of the musical instinct, and studies in original composition are encouraged parallel with the preparation of the regular lessons. In this way the pupil learns to write melodies, little piano pieces, songs, the motet, etc., while going on with his regular Theory Course.

Admission to the Theory Courses

Students who are admitted to the regular first year Harmony Course will be required to show such advancement in music as to make reasonably sure the completion of Theory Course III in three years. Those who are not sufficiently advanced in piano study or are unable to sing a simple melody at sight are advised to defer the study of Harmony and enter a sight singing and ear training class where special attention can be given to their needs.

Advanced Standing

Credit for advanced standing in Theory is granted to those who bring to the Committee their written work and are able to pass the required examinations. But students who have had preparation with figured basses only are seldom able to enter an advanced class, since the examination involves the harmonization of melodies both on paper and the key-board. New students who ask for advanced credit should consult Professor Heacox, Room 21, Warner Hall, between 2:00 and 4:00 on the first Wednesday of the school year.

Grading

A literal system is used in grading Theory work, as follows:

A, with high credit.
B, with credit.
C, fair.
D, passing.
E, conditioned.
F, failure.

The grade recorded for a student is based on his daily average and his final examination mark. Any student whose grade is "F" can obtain credit for the course only by re-

Conservatory Organ and Warner Concert Hall Stage

peating it in class. A student whose grade is "E" is allowed one reëxamination on the work of the course, for which he receives credit if the reëxamination is passed with a grade of "C" or better. Reëxaminations are given on the second Saturday of each semester at 2:00 p. m. in written work and on the second Monday of each semester at 4:00 p. m. in keyboard work. The student must take the reëxamination at one of the two reëxamination periods immediately following the date of the failure.

The Three Courses in Theory

Candidates for the Degree will complete one of the following courses in Theory, all of which are alike through the first five semesters. On completion of the fifth semester the choice of a course will depend upon the student's Major Study.

Major Study: Composition.....Course I.

Theory 1, 2, 3, 4, 5, 6C, 7, 8, 9, 10, 11, 12. Courses 9 to 12 may be taken parallel with courses 5 to 8.

Major Study: Organ.....Course II.

Theory 1, 2, 3, 4, 5, 6C, 7, 6F. Two years of Composition begun with course 5 may be substituted for course 6F.

Major Study: Pianoforte, or Voice, etc....Course III.

Theory 1, 2, 3, 4, 5, 6F. Candidates for the Degree who take this course must have completed it before entering the Senior year.

Courses of Instruction

1, 2. *Theory: First Year.* Credit: four hours.
First and Second Semesters. Professor Heacox, Professor Lehmann, Mrs. Miller, and Miss Moore.

The sections are as follows:

First section—Mo., Th., We., Sa.,—8:00.....Mr. Heacox
Second section—Mo., Th., We., Sa.,—8:00.....Mr. Lehmann
Third section—Mo., Th., We., Sa.,—8:00.....Miss Moore
Fourth section—Tu., Fr., Mo., Th.,—10:00.....Mr. Lehmann
Fifth section—Tu., Fr., Mo., Th.,—10:00.....Mrs. Miller
Sixth section—We., Sa., Tu., Fr.,—10:00.....Miss Moore
Seventh section—Tu., Fr., Mo., Th.,—11:00.....Mr. Lehmann
Eighth section—Tu., Fr., Mo., Th.,—11:00.....Mrs. Miller
Ninth section—Mo., Th., 2:00; Tu.,Fr.,—10:00....Miss Moore
Tenth section—Tu., Fr., 3:00; We., Sa.,—8:00....Mr. Heacox

Theory 1, 2 constitutes a year-course, meeting four times a week; two of the sessions each week being devoted to Harmony, the other two to Ear Training and Sight-singing in charge of an assistant. In the listed days the first two are Harmony in each case; the other two are Ear Training. Credit is not given for this course until the student has completed both the Harmony and the Ear Training, except that students taking the regular work in Public School Music will take Harmony only, preferably in sections 1 or 2. Harmony alone is credited three hours; Ear Training, one hour.

Elementary Harmony, beginning with scales, intervals,

triads, use of the triad in simple part-writing from melodies and basses. The primary and secondary seventh chords, modulation, easy suspensions and passing tones. Original work, the hymn tune, primary form, little piano pieces. An important part of many of the lessons is the harmony-playing in which problems similar to the written work are solved at the keyboard. The student learns to modulate, transpose various exercises into all keys, and harmonize easy basses and melodies at sight.

Ear Training, beginning with the simplest intervals, the scale, rhythms, melodies; later, chords, chord progressions and modulation. Proficiency in singing at sight is insisted upon as the most direct and practical means of quickening the perception when writing from dictation.

The text-book in Harmony is *Lessons in Harmony*, Heacox-Lehmann. In Ear Training various materials are used chosen from sight-singing and dictation exercises.

3, 4. *Theory: Second Year.* Credit: three hours.

First and Second Semesters.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—Tu., Fr.,—8:00.....Mr. Lehmann
Second section—Mo., Th.,—9:00.....Mr. Heacox
Third section—Tu., Fr.,—9:00.....Mr. Lehmann
Fourth section—Mo., Th.,—10:00.....Mr. Heacox

A year-course in Advanced Harmony and Harmonic Analysis, embracing a study of all the devices of modern musical composition. Completion of *Lessons in Harmony*, Heacox-Lehmann; supplemented by lessons from Lavignac, Rimsky-Korsakoff, Tchaikovsky and others. Original work. A large part of the second semester is devoted to the analysis of illustrative passages of harmony from all schools of composition. Text-book, *Harmonic Analysis*, Lehmann. A certain amount of regular harmony-playing is required throughout the year.

5. *Theory: Third Year.* Credit: three hours.

First Semester.

Professor Heacox and Professor Lehmann.

The sections are as follows:

First section—We., Sa.,—8:00.....Mr. Heacox
Second section—We., Sa.,—9:00.....Mr. Lehmann
Third section—We., Sa.,—10:00.....Mr. Heacox

One semester of Simple Counterpoint, two-, three-, and four-part writing in the various species. Advanced harmony playing. Text-book, *Simple Counterpoint*, Lehmann.

6C. *Theory: Third Year. Counterpoint.* Credit: three hrs.

Second Semester. We., Sa.,—8:00. Professor Heacox.

This is a continuation of course 5. Advanced studies in four-part Counterpoint. Double Counterpoint. Five- to eight-part writing. Eight real parts for two choirs from Cherubini's basses.

References: Spalding, Bridge, Prout.

6F. *Theory: Third Year. Form.* Credit: three hours.
Second Semester. Professor Lehmann.

The sections are as follows:

First section .....We., Sa., 9:00
Second section .....We., Sa., 10:00

An elective on completion of course 5.

Elements of Musical Form, from the motive and primary form through the development of the composite forms, with analysis of important types both classic and modern.

This is the last semester of Course III and aims to give a comprehensive view of the methods of musical composition.

Text-book, *Musical Form*, Bussler-Cornell.

7, 8. *Theory: Fourth Year.* Credit: three hours.
First and Second Semesters—We., Sa.,—11:00.
Professor Heacox.

A year-course in Strict Composition, Canon and Fugue.

First semester, graded studies in free imitation, strict canons of all the typical kinds, first studies in fugue writing to the completion of two-voice fugues.

Second semester, detailed study of the processes of fugue writing, several model fugues completed. Three-, four- and five-part fugue, double fugue. At the close of the semester the student is expected to submit a fugue for piano, organ or chorus suitable for performance.

Texts: Gedalge, Higgs, Prout. For analysis and reference: Bach's W. T. Cl., Organ Fugues, Art of Fugue, Musical Offerings, etc.*

*Note: In addition to the above regular courses, Theory 1, 2, 3, 4, 5, 6C and 6F are usually offered each semester but without altering the original designation. For the hours of all such courses when irregular, students are referred to the schedule of classes bulletined before the close of each semester.

Composition

Elective, with Approval of Theory Committee, to Begin with Third Year of Theory

OUTLINE OF COURSE

(TWO YEARS)

The earlier musical forms. Writing of an effective Theme and Variations, or a Suite.

The later musical forms. Writing of a Sonata for solo instrument, or other composition for solo instrument and orchestra, or for voices with orchestra.

Instrumentation and the analysis of important works will be understood as a component part of this course, and those who complete it may omit Theory 6F and the separate study of Instrumentation.

Especial emphasis will be laid, from the beginning, upon the esthetic side as well as on the practical effectiveness of the pupil's work, and upon the development of his technique as a composer.

Instrumentation

Elective, with Approval of Theory Committee, to Begin with Third or Fourth Year of Theory

OUTLINE OF COURSE

(ONE YEAR)

Reading of orchestral scores, both classic and modern, beginning with Haydn and Mozart.

Study of Orchestral instruments with a view to practical and effective writing for the orchestra.

Arranging compositions for string orchestra and for full orchestra, so as to be acceptable for public performance.

History of Music

History and Criticism of Music

Oberlin Conservatory was one of the first institutions of its class to establish a department of the History of Music, administered by one especially trained for that work. This course includes four lectures each week throughout the year. Abundant illustrations are given of every school and phase of musical development, both by performances in the class room and also by adapting the lectures to the concerts given in the Artist and Musical Union courses and by the faculty and students of the Conservatory. While the course covers the whole period of musical history down to the present, much the larger share of time and emphasis is given to the composers and the periods that affect the musical life of the present day. The course might more properly be described as one on musical appreciation with a historic basis, for the whole aim is to enable the students to understand and enjoy the work of all periods and styles through a knowledge of the esthetic and psychologic principles involved in their development.

Although the instruction is by lectures and musical illustrations, students are constantly guided in their outside reading, for which abundant facilities are afforded.

Written tests are given from time to time, and examinations at the end of each semester.

The above is required of all candidates for the Bachelor's degree and Teacher's Certificate, and is an elective for all other regular students after their first year.

History of Music—Advanced Course

An advanced course, two hours per week, is offered to those who have satisfactorily completed the lecture course. In this course, in which the modern composers are critically studied, the seminar method is followed. This course is especially intended for those who wish to prepare themselves for teaching the subject of music history. Certificates are given to those who complete both courses with credit.

The College library possesses a large and rapidly increasing collection of the most valuable works on music, and this, together with the collection of works of the great masters in the library of the Conservatory, affords ample opportunity for thorough and original research.

Pianoforte

Unlike the courses in Theory, where all students pursue the same general plan, instruction in piano playing involves a special adaptation to the needs of each individual pupil. The primary aim is to lay a thorough technical foundation, directed by a careful study of each pupil's physical deficiencies and previous habits of work. At the same time it is remembered that musical feeling must be cultivated from the outset, and that between the technical means and the esthetic result no sharp line can be drawn. The works of the best masters are therefore employed through all the grades of advancement, in order that the emotional and intellectual faculties shall be developed in company with the technical, and the student constantly grow in taste and in sympathetic comprehension of all that is involved in artistic performance. Opportunities for ensemble work with skillful collaborators are given to advanced students.

Normal Training Department in Children's Work

Students who are sufficiently equipped in Piano, Harmony, and Musical History, may upon recommendation of their Piano Teacher enter this class.

The course consists of the presentation of modern methods of teaching children from the age of five to fourteen years. The student is required to attend two lectures a week and also to visit classes in which children are taught all phases of music education, including Harmony, Rhythm, Ear Training, Melody Writing (which finally leads to four-part writing), Analysis and Music Biography.

In the second semester some actual teaching is required, in order that the student may understand and successfully cope with the varied problems which are certain to confront him during the first years of teaching.

Children's Department

In this department the system of private and class lessons is employed for all students.

Experience has shown that much of the study necessary for a child's all-round musical development can be best done in classes.

The time of the private lesson can then be given entirely to the practical side of piano playing. Therefore for the first year the youngest beginners are taught only in classes, after which time private lessons begin and the class work is continued for several years.

Rhythm, Melody, Harmony, Ear Training, Sight Reading, Technique, Music Biography and Analysis are included in the class work.

Once a month the pupils meet to play for each other and twice a year public recitals are given.

Voice

True cultivation of the voice consists in the development of pure tone and its easy natural use and control in singing. Correct use of the breath, intonation, attack,

legato, accent, phrasing and enunciation are the leading features of technical drill.

By the adoption of what are believed to be the best features of all methods as well as by the use of a discriminating judgment as to the needs of the voice under treatment we endeavor to carry forward the formation and development of the singing voice.

At the same time, a higher ideal than the perfection of mere mechanical skill is aimed at, viz., a musicianly style of singing, and all that is implied in the broad term "interpretation," together with a thorough appreciation of the best works of the best masters, both new and old.

Thus we hope to prepare our pupils for successful teaching, for positions in church choirs, and for the concert stage, and through them to advance the cause of artistic singing.

Students whose major study is Singing are required to do at least two years' work (two hours per week) in either French or German, the language to be elected under advice of the Teacher of Singing and the work to be completed if possible before the Senior year.

Organ

The course of instruction in this department is planned to develop a finished technique adequate to artistic and effective organ playing, and to impart such a knowledge of the very best organ literature as will enable students to know what to use and how to use it in their own playing and teaching.

The requirements of the church service are kept always in view.

Graduates from this department have always been able to take successfully the Associateship Examination in the American Guild of Organists, and those of unusual ability are prepared for the Fellowship examination if they have passed the former in their Junior year.

Students who make organ their major study are required to take either Course I or II in Theory.

Only in special cases and for sufficient reasons, by the permission of the Faculty, can this requirement be set aside.

Violin

It may be said of the Violin that it is adaptable to a wider range of uses than any other musical instrument. In the domain of virtuosity its resources are all but limitless; as a component of orchestras, great or small, its varied tone-color is indispensable, and in the field of quartet music it becomes the medium of expression of the highest form of instrumental music.

It bears a strong analogy to the singing voice in respect to the free expression of the sensibilities of the human heart. The simplest melodies and the most complex technical effects find their appreciation among all lovers of music.

The course of instruction in Oberlin Conservatory of Music is based on the principles and methods which have been established by the great masters of violin-playing. In

conformity with this, special effort is made to develop not only musical expression, but, what is no less important, a clear comprehension of the physical elements involved in mastering the violin, without which no student of this instrument may hope for success. There is an incalculable waste of effort in "learning to play," without taking the time and pains necessary in learning *how* to play.

The course of study embraces technical material devised by violinists and teachers of established reputation and authority, together with such compositions as are conducive to an increasing appreciation of the best in our violin literature.

Violoncello

The Violoncello is of such importance, both as a solo instrument and in quartet and orchestral work, that students are urged to give its claims due consideration when making out their plans for a comprehensive course of study. While it appeals especially to young men, young women have found the study of the 'Cello entirely practicable, and results can often be more quickly reached than on the Violin.

This department has never been so ably conducted as at the present time, and the enthusiasm manifested insures a steady growth for the future.

Other Stringed Instruments

Harp, Viola, and Double Bass

The instruction is based upon the best schools for these instruments, together with etudes, solo pieces and concertos by the best writers.

Ensemble Playing

Abundant opportunity is given for ensemble playing in string quartets, duos, trios, etc., with piano, ranging from simple compositions to the master-works of the classical and modern schools, thus laying the foundation for a broad, intelligent style.

This line of work has been greatly strengthened recently by the addition to the Faculty of Prof. F. A. Goerner, Violoncellist, a large part of whose time is given to duos, trios and quartets with students.

Both Pianoforte and Violin students are finding it of incalculable value to come in contact with such artistic playing, musicianly interpretation and stimulating suggestions as are there offered.

Wind Instruments

Cornet, French Horn, Clarinet, Flute, Oboe, and Trombone

Students are fitted for both solo and ensemble playing, and advanced pupils have an opportunity to study orchestral playing in the Conservatory orchestra. Many students who come primarily to study other instruments will find it greatly to their advantage to do some work in this important field. A practical acquaintance with orchestral music is an exceedingly important part of a musical education, and this can be acquired best by actual orchestral practice.

Conservatory Orchestra

Advanced students of stringed instruments have also the advantage of playing in the Conservatory orchestra, numbering thirty-five to forty players, which meets twice a week, and is conducted by Dr. Andrews.

Dramatic Expression and Diction

An adequate interpretation of a masterpiece of literature demands of the student an intimate acquaintance with the author's message and style; a fine control of the reader's thought, emotion and will; and technical skill of a high order in the use of the voice and body, which are the instruments of expression.

The course in Dramatic Expression and Diction accordingly falls under the three following heads:

I—Studies in Vocal Interpretation. The plays of Shakespeare and the modern dramatists; the poetry of Browning, Tennyson, Shelley, Keats and some of the modern lyric poets; and selections from the great prose masterpieces, classic and modern.

II—Studies in Vocal Expression. The acquiring of a Vocal Vocabulary.

III—Studies in Vocal Technique. The establishment of a new standard of speech and tone in conversation and the mastery of a vocal technique adequate for literary interpretation.

In training the voice for song, teachers are becoming conscious of the carelessness of students in the use of the voice in daily speech. The course in diction aims to coöperate with the work accomplished in singing by developing a conversational tone which is musical.

French Diction 1

First Semester. Two Hours

Open only to those who have had a year or more of preparatory or College French, except that in special cases Conservatory students may be admitted in the second semester, after having taken, with high standing, the first semester of College French.

In this course, systematic drill is given in the phonetics of the French language. This is followed by much practice in reading designed to establish correct habits of pronunciation. Simple French songs are then studied and sung, leading up gradually to the best songs of the modern period. At least ten of these will be studied.

French Diction 2

Second Semester. Two Hours

This is a repetition of I, so far as the drill in pronunciation is concerned. But the French songs studied will be changed. Those students who desire to continue from Course I, may do so. They will be excused from what is repetition, and will be asked to do an equivalent amount of work, to be arranged with the instructor.

The Model Four-Year Courses

The Model Courses tabulated on the opposite page show the studies possible to be pursued, and their credit in semester hours. Where the number of hours of daily practice is indicated the amount stated is the minimum for which a student may reasonably expect to receive passing grades, which must be at least B in the major study and C or higher in three-quarters of the other required work.

The credit assigned to each major is the maximum number of semester hours which can be earned in that study, except that a strong student accustomed to advanced work may, with special permission, earn additional credit by practicing more hours in either his major or minor study. The basis of credit in practical music is two hours for one hour daily practice.

No student may take less than eleven nor more than sixteen semester hours without special permission, except where so indicated in the tables.

Each major has its accompanying requirements and electives, planned with special reference to the symmetrical development of the student and his practical needs in later professional work.

It is important to notice in this connection that while the tables are valuable for the purpose of outlining the student's work and enabling him to know with a fair degree of certainty his position in his course, the art of music demands distinctly more than the ability to earn passing grades in any number of courses. Here talent, the power of mental concentration, and the ability to appear creditably in public performance comprise elements of a most important character in estimating the proficiency of a candidate for the degree of Bachelor of Music. It is precisely this personal equation which, entering into the problem of giving credits in art courses, has made regular classification of the music student seem difficult if not impossible.

In adopting the plan outlined on the opposite page, Oberlin Conservatory of Music attempts to give definite classification in a music course as early as practicable, but with the distinct understanding that the credits indicated in the Junior and Senior years can be given to those only who have fulfilled so well all the requirements that they have received Junior Classification by special vote of the Conservatory Faculty. This classification received, the student's courses are credited as earned in the usual way. If for any reason a student fails to receive Junior Classification in his third year, his credits in Theory and other classes will be counted, but no further credit for Practical Music will be given until his classification is obtained. On the other hand, a student who is so advanced in music as to receive Junior Classification the second year in Oberlin Conservatory, thereby receives advance credit and may be able to finish the course in three years.

Note—For information concerning Teacher's Certificates see page 14.

MODEL FOUR-YEAR COURSES, EACH WITH A DIFFERENT MAJOR STUDY

PIANO MAJOR

1st YEAR	15cm	25cm	Credit	2nd YEAR	15cm	25cm	Credit	JUNIOR YEAR Cr.in pract.music subj. to Jr class'n	15cm	25cm	Credit	SENIOR YEAR	15cm	25cm	Credit	Hours Total
Piano,--3 hrs. dly pract.	6	6	12	Piano--3 hrs. dly. pract.	6	6	12	Piano --3 hrs. dly. pract.	6	6	12	Piano,--private lessons	6	6	12	
2nd Study,--Voice, Organ, Violin, etc., 1 hr. dly pract.	2	2	4	2nd Study,--1 hr. dly. pract.	2	2	4	2nd Study,-- 1 hr. dly. pract.	2	2	4	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Rehearsal and Recitals	1	1	2	
Physical training	1	1	2	History of Music	3	3	6	Rehearsal and Recitals	1	1	2	*Electives,--if desired, 4 hrs of this a recital in 2nd Study			8	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Electives	4	4	8					
			28				30				32				30	120

VOICE MAJOR

Voice,--1 hr. dly. pract.	2	2	4	Voice,--2 hrs. dly. pract.	4	4	8	Voice,--2 hrs. dly. pract.	4	4	8	Voice,--private lessons	6	6	12	
Piano,-- 3 hrs. dly. pract.	6	6	12	Piano,--2 hrs. dly. pract.	4	4	8	Piano,--2 hrs. dly. pract.	4	4	8	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Choir & Musical Union,--required	1	1	2	
Physical training	1	1	2	History of Music	3	3	6	Choir & Musical Union,--required	1	1	2	Rehearsal and Recitals	1	1	2	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Electives	3	3	6	
			—				—	Language--required	2	2	4				—	
			28				30	*Elective	1	1	2				30	
											32					120

ORGAN MAJOR

Organ,--1 hr. dly. pract.	2	2	4	Organ,--1 1-2 hrs. dly. pract.	3	3	6	Organ,--2 hrs. dly. pract.	4	4	8	Organ,--private lessons	6	6	12	
Piano,--3 hrs. dly. pract.	6	6	12	Piano,--3 hrs. dly. pract.	6	6	12	Piano,--2 hrs. dly. pract.	4	4	8	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Theory	3	3	6	
Physical training	1	1	2	History of Music	3	3	6	Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Elec.,-preferably Instrumentation	3	3	6	*Elective	1	1	2	
			—				—				—				—	
			28				32				30				30	120

VIOLIN, 'CELLO, Etc. MAJOR

Violin,--3 hrs. dly. pract.	6	6	12	Violin,--3 hrs. dly. pract.	6	6	12	Violin,--private lessons	6	6	12	Violin,--private lessons	6	6	12	
Piano,--1 hr. dly. pract.	2	2	4	Piano,--1 hr. dly. pract.	2	2	4	Piano,--1 hr. dly pract.	2	2	4	Recital in Major Study			8	
Theory, with ear training	4	4	8	Theory	3	3	6	Theory	3	3	6	Orchestra,--required	1	1	2	
Physical training	1	1	2	History of Music	3	3	6	Orchestra,--required	1	1	2	Rehearsal and Recitals	1	1	2	
Rehearsal and Recitals	1	1	2	Ensemble or Orchestra,—required	1	1	2	Rehearsal and Recitals	1	1	2	*Electives--String Quartet a part of this if possible	3	3	6	
			—	Rehearsal and Recitals	1	1	2	*Electives	2	2	4				—	
			28				—				—				30	120
							32				30					

COMPOSITION MAJOR

**Theory 3rd year	3	3	6	Composition	3	3	6	Composition	6	6	12	Composition	6	6	12	
Piano,-- 3 hrs. dly. practice	6	6	12	Theory, 4th year	3	3	6	Piano,--2 hrs. dly pract.	4	4	8	Recital in Major Study			8	
2nd Study,--1 hr. dly. pract.	2	2	4	Piano,--3 hrs. dly. pract.	6	6	12	History of Music	3	3	6	Rehearsal and Recitals	1	1	2	
Physical training	1	1	2	2nd Study,--1 hr. dly. pract.	2	2	4	Rehearsal and Recitals	1	1	2	*Electives	4	4	8	
Rehearsal and Recitals	1	1	2	Rehearsal and Recitals	1	1	2	*Elective	1	1	2				—	
*Elective	1	1	2	*Elective	1	1	2				—				30	
			—				—				30					
			28				32									120

* It will be observed that while each of the above Model Courses totals 120 hours, all first year courses are scheduled at less than 30 hours, the deficiency being made up in some other year. But many students are able to add some elective to their first-year schedule and by so doing earn credit in advance. Among the many electives open to first-year students are Choir, Musical Union or Orchestra, where sufficiently advanced to pass the entrance examinations; also courses in French Diction, Dramatic Expression, Terminology, or courses in Oberlin College.

The first two years of Theory a prerequisite.

Courses with their Credit in Semester Hours

Pianoforte, Organ, Violin, Voice, etc., estimated on the general basis of one, two, or three hours daily practice ..... 2, 4, or 6 hrs.

Recital in Major Study (required) ..... 8 hrs.

Recital in Second Study (an elective if given before the Easter recess) ..... 4 hrs.

Modern Language Courses in Diction ..... 2 hrs.

Dramatic Expression ..... 2 hrs.

Theory, Composition, Instrumentation, each ..... 3 hrs.

History of Music ..... 3 hrs.

Public School Music (Supervisors' Course) ..... 5 hrs.

Terminology ..... 2 hrs.

Choral Class, Choir or Musical Union, each ..... ½ hr.

Ensemble class, Quartet class, or Orchestra, each ..... 1 hr.

Conservatory String Quartet ..... 3 hrs.

Normal Course in Piano ..... 1 hr.

College courses, especially those in modern languages, are strongly recommended when practicable in connection with the required studies. Credits for these are the same as in the College.

Supervisor's Training Course in Public School Music

This course aims to prepare the student to supervise the teaching of music in the grade schools, and to carry on in a broad and comprehensive manner instruction in music in the modern high school. In order to accomplish these ends two years of study are required, the emphasis in each of these years being upon the acquiring of *musicianship*, but each year also including certain material relating directly to the teaching of school music.

First Year

In his first year the student usually carries the following subjects: Piano, Voice, Theory, Public School Music. The work in the first three of these subjects is taken under the regular instructors in these branches, a description of it being found on preceding pages. The class in Public School Music meets four times per week, one-half of the time throughout the year being spent in sight-singing and ear-training, the other half being divided between a course in notation and terminology given in the first semester, and one in conducting given in the second.

Second Year

In his second year the student spends about one-half of his time in still further perfecting his musicianship, the range of electives open to him including Piano, Voice, Theory, etc. This part of the course is planned by the indi-

vidual student in conference with the instructor in Public School Music during the last part of the first year. The other half of the student's time is given to a study of the history of music (see preceding pages for description of the course), and in a continuation of the work in public school music, the class in the latter subject meeting four hours a week as in the first year.

This second year of Public School Music emphasizes strongly the subject of *Principles and Methods of Teaching*, the aim being first of all to make the student acquainted with certain basic psychological principles upon which the teaching of any subject must be founded, then to make him intelligent about public school education in general—why it exists, what it attempts to do for the child, why the course of study is changing so rapidly just now, etc. Upon the basis of this broad preliminary study a course in school music methods is then outlined, the necessity for music study in our schools being shown, and the various steps of procedure being worked out so as to apply to actual school conditions as they exist in the country today.

Another part of the second year's work might be termed *A Study of Materials*, and in this division of the course a careful and critical study is made of the verse, the music, and the plan of procedure of the following music courses: *New Educational, Melodic, Modern, Eleanor Smith, Lyric, Progressive.*

The remainder of the time is spent in a study of the child's voice, and in melody writing. In the former a study is made of the child's vocal organs, reasons are assigned for soft singing and high range of songs, and the student is shown the musical possibilities of children's voices used in groups. The aim of the course in *Melody Writing* is to give the student sufficient skill in constructing four and eight-measure melodies to enable him to illustrate at the board any point that he may be emphasizing. About two hundred melodies are written by each student, all the ordinary rhythmic types as well as both major and minor tonalities being covered.

In the case of an advanced student, particularly one who has had several years of teaching experience, permission is occasionally granted to take both years of Public School Music in one, but this is done only in exceptional cases, and then only when the student has shown clearly that his ability in singing and playing is adequate. The certificate in Public School Music is granted only to those who have completed at least the following: Piano one year, Voice one year, Theory one year, History of Music one year, Public School Music two years, and other approved electives to the extent of seventeen semester hours of credit.

Tabular Schedule for Course in Public School Music

First Year—	First Semester	Second Semester	Total
Piano (3 hours daily practice)	6	6	12
Voice (1 hour daily practice	2	2	4
Theory (without ear-training)	2½	2½	5

Public School Music I and II	4	4	8
Choir or Choral Class	½	½	1
	15	15	30

Second Year—	First Semester	Second Semester	Total
Public School Music III and IV	4	4	8
History of Music	3	3	6
Choir and Musical Union	1	1	2
Practice Teaching	1	1	2
Electives (piano, voice, theory, etc.)	6	6	12
	15	15	30

In case a student is not able to sing in choir or Musical Union, additional electives to the extent of three semester hours will be required.

For a more detailed description of the course in Public School Music, send for special leaflet.

Combined College and Conservatory Course

Students who wish to take a combined course and graduate from both the College and the Conservatory, may do so in six years, or six years and a summer session, receiving the College degree at the end of four years and that of the Conservatory two years later, provided they possess sufficient musical talent, and have the ability and the physical strength to carry heavy work with satisfactory grades through the College course. The course outlined below, in which Music is the Major study, is suggested as probably the best plan for the College work. The amount of credit required for graduation is 120 hours, of which not more than 36 hours may be obtained in Music. Not more than sixteen hours, including Music, is to be taken the first semester of the Freshman year, but after the first semester students who prove that they have sufficient ability in scholarship may take a larger number of hours. No credit for Practical Music is allowed until the student has received credit for two years of Theory, and has been recommended by vote of the Conservatory Faculty as eligible for credit in Practical Music. The numbers given in brackets indicate that that amount of time will be required by the study, but that no credit is given for it. The time specified is sufficient for subjects such as Piano or Violin; for Singing or Organ only two hours a semester will be needed.

Freshman Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Bible	2		2
Physical Training	1	1	2
Ancient Languages or Mathematics	3	3	6
Modern Language	4	4	8
Theory of Music	3	3	6
Electives		4	4
			32

Note: If Physics is to be taken in the next year, as recommended below, Mathematics should be taken in the Freshman year. *Lessons in practical music should not be planned for this year*, unless the student is willing either to plan for an extra summer session, or to take the College degree at the end of the *Fifth* instead of the *Fourth* year.

Sophomore Year	1st Sem.	2nd Sem.	Credit
English Composition	2	2	4
Sciences, (Preferably Physics)	4	4	8
Theory of Music	3	3	6
Electives (Preferably Modern Language, History, Economics, or Political Science)	4	4	8
Practical Music, (1st Study)	(4)	(4)	
			26

Note: At the end of the Sophomore year the student following this program is two hours behind his class. This may be made up and the four hours deficiency of the Senior schedule gained in advance, by work in the summer session.

Junior Year	1st Sem.	2nd Sem.	Credit
Psychology and Philosophy	3	3	6
Theory of Music	3	3	6
History of Music	3	3	6
Electives	4	4	8
Practical Music, (1st Study)	2	2	4
			30

Senior Year	1st Sem.	2nd Sem.	Credit
Bible	2		2
Electives, (Including History of Art or Esthetics)	9	9	18
Practical Music, (1st Study)	3	3	6
Practical Music (2nd Study)	(2)	(2)	
			26

Instruments for Lessons and Practice

The Concert Hall, the Lecture Rooms and all Lesson Rooms are provided with grand pianos. The practice rooms are furnished with uprights from the best standard manufacturers, and are kept in order by two expert tuners and repairmen.

Organ lessons are given on a three-manual Roosevelt Organ of forty stops, on a two-manual Lyon & Healy Organ built to our order, and on a three-manual Vocalion of unusual size and power.

For Organ practice the Conservatory furnishes a two-manual Vocalion, and twenty-two two-manual Pedal Organs of Mason and Hamlin and Estey manufacture. These Organs are all equipped with Kinetic blowers and electric motors.

We have made ample provision for the use of the Practice Clavier so far as it may be deemed advisable in the case of individual students.

The Conservatory owns two 'Cellos, several Violins and Violas, two Double Basses, a first-class Lyon & Healy Harp, and some Brass and Wood Wind instruments, which are available for practice.

Special Advantages

Artists' Recitals

Not less important than class-room instruction is the opportunity of hearing good music rendered by artists of superior ability. To afford students this opportunity, a regular series of recitals is given each term, the best artists available being secured. To these recitals all students in the Conservatory are admitted without expense beyond the fee of $2.00 which is charged in the semester bill. All money so received is strictly devoted to paying the cost of these concerts. These recitals are educational in their character, and the fee charged should be regarded as part of the tuition. A limited number of course tickets are sold to persons not in the Conservatory, and the concerts are so well patronized that we are able to give our students the opportunity of hearing many of the great artists of this and other countries at nominal cost.

The following artists and musical organizations have appeared in the Artist Recital Course during the past year:

Mr. Rudolph Ganz.
Mrs. Charlotte Demuth Williams.
Mrs. Gerville-Reache.
The Philadelphia Orchestra.
Mr. Thaddeus Rich.
The Flonzaley Quartet.
Mrs. Olga Samaroff.
The New York Symphony Orchestra.
Miss Ethel Leginska.
The Cincinnati Symphony Orchestra.
The Chicago Symphony Orchestra.

Students' Recitals

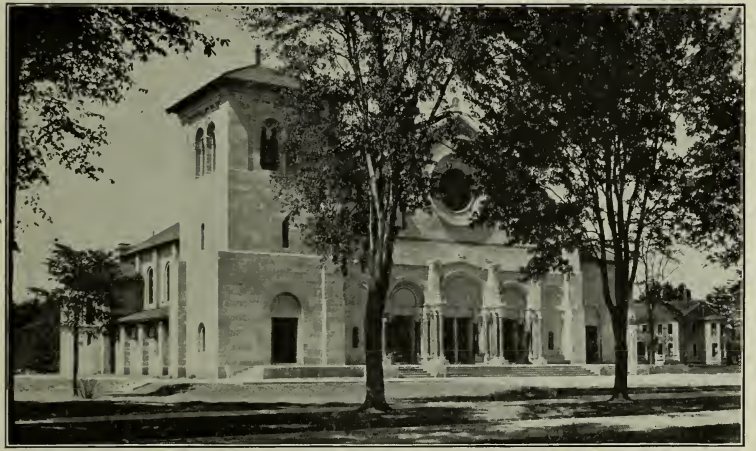
One of the most important incidental advantages of the Conservatory is the weekly recital, where students may become acquainted with a far greater number of musical compositions than they individually can study; and where they may themselves, when sufficiently advanced, present compositions assigned by their teachers for the purpose of giving them self-control and ease in public appearance.

Students who fail to avail themselves of these educational opportunities will find that their credits for general musical culture will be seriously affected.

Choral Class

A class in the rudiments of music, based on the sol-fa syllables. The course is planned with especial reference to the beginner in music, but the elementary work will be covered rapidly enough to meet the needs of the student who has had more or less musical experience, but wishes to make his knowledge—especially of sight-singing—more definite. Little or no work required outside the class hour.

This class is open without charge to students in all departments, but is especially valuable to Conservatory students, as it affords an opportunity for chorus practice to those who may not be able because of deficiencies in voice or in sight-singing ability to sing in one of the large church choirs.



Finney Memorial Chapel

Church and Chorus Music

The facilities afforded in Oberlin for studying the great choral works give students an opportunity, seldom enjoyed, for acquaintance with oratorios and other sacred music. For practical cultivation in this department of musical study, all students have the privilege of attending classes in choral music; and those who are sufficiently advanced can join one of the church choirs, and the Musical Union, a society for the study of the higher forms of choral music.

The Musical Union numbers from two hundred to two hundred and fifty members, and for its concerts each year the best artists available are secured as soloists.

Art Association

This organization offers a series of lectures on Art subjects, and brings to Oberlin during the year several exhibitions of choice pictures and other Art objects.

Literary Advantages

The connection of the Conservatory with an institution of learning of the acknowledged superiority of Oberlin College affords unusual advantages for the pursuit of literary studies in connection with music.

The teachers, both in the Conservatory and in the College, will be glad at any time to confer with the students, and assist them in planning a systematic and helpful course adapted to their individual requirements, and to the time at their disposal. Conservatory students are recommended, as far as practicable, to avail themselves of these privileges, that they may secure symmetry and breadth of culture, as well as the ability to use their musical powers to the best advantage.

An important feature of the work at Oberlin is the course of monthly lectures by the President and by invited speakers from abroad. These are delivered before the students of all departments.

Literary Societies

The young men of the College have three literary societies—Phi Kappa Pi, Phi Delta, and Alpha Zeta; there are also four societies for the young women of the College—L. L. S., Aelioian, Phi Alpha Phi, and Tau Kappa Epsilon. These societies maintain a high standard of literary excellence. They are now occupying well furnished and attractive rooms. The members present criticisms, essays, orations and discussions, and become familiar with parliamentary practice. At each meeting the exercises of the preceding week are reviewed in an extended critique.

Regular Conservatory students are admitted to these societies.

Libraries

A large and carefully selected library of standard music, consisting of more than twenty thousand numbers, is open to students for use in practice.

In addition to this, the use of the College Library, which has more than 135,000 bound volumes, is offered to all Conservatory students free of charge. Besides the op-

portunity for general reading and research thus afforded, the library makes it possible to do much collateral reading in history of music, criticism and biography, an acquaintance with which is an essential part of a well-balanced education.

Both libraries are well equipped, and unusually rich in material needed by the music student. They are also carefully catalogued by the Dewey system of Classification, which renders them doubly useful by making their contents instantly available.

Physical Training

There are separate gymnasia for young men and young women, under the direction of two physicians, members of the General Faculty, whose whole time is given to this work, to the Teachers' Course in Physical Training, and to instruction in Physiology and Hygiene in the College. Besides endeavoring to check abnormal tendencies and to promote the health of students, the department aims to be educative by favoring symmetrical growth, developing ready physical control, and forming correct habits of carriage and action.

Each student upon entering receives a physical examination, which forms the basis for special advice and for prescribed work where this is needed. These examinations are repeated at intervals throughout the course. The classes are taught by trained assistants, one of whom is always present and in charge when the gymnasia are in use.

Religious Influence

It has always been the aim of Oberlin College so to adjust the work of the students that intellectual and religious culture may go hand in hand.

True Christian manhood is the ideal that we cherish for musicians, and although we cannot undertake to give special religious training in the Conservatory, yet it is our purpose to throw around our students such safeguards as are possible.

A Young Men's Christian Association, a Young Women's Christian Association, and a band of Missionary Volunteers are maintained by the students.

There are a number of small classes for Bible and Mission study among the students, and Sunday morning President King teaches his "Training Class," in Warner Concert Hall, at which all are welcome, and many students take advantage of this unusual opportunity for Bible study.

General Information

Location and Surroundings

The Conservatory is located at Oberlin, Ohio, a pleasant and healthful village of some six thousand inhabitants, thirty-four miles west of Cleveland. Well-kept lawns, ample shade-trees, and modern improvements, such as pavements, electric lights, sewer and water systems and a central heating plant, contribute to the healthfulness and attractiveness of the place. Situated on the Lake Shore & Michigan Southern Railway, it is easily accessible from all parts of

the country. All passenger trains reach Oberlin between the hours of 5 a. m. and 8:30 p. m. There is also an hourly car service connecting the town with Cleveland, Elyria and Lorain from the east, Wellington from the south, and Norwalk from the west.

The place was founded as a home for the College, and the population consists chiefly of those who have been drawn here by educational attractions. This gives a special atmosphere of culture and good order, while as a home for students it is remarkably free from temptation and dangers often surrounding school life. There are no drinking saloons in town. But those who seek bad company will find it—or make it—anywhere, and the Conservatory does not offer itself as a reformatory for young people who are too wayward for home restraint. Neither does it desire the attendance of the idle or listless. Its facilities are offered only to those who wish to give their full strength to study. The churches of the place consist of two Congregational, two Methodist, one Protestant Episcopal, two Baptist, and one Roman Catholic. Each student attends the church of his choice.

Warner Hall

This splendid building, the munificent gift of Dr. and Mrs. Lucien C. Warner, of New York City, is one of the finest structures ever erected exclusively for the use of a School of Music. It is four stories, of buff Amherst stone, and has a frontage of one hundred and fifty feet on North Professor street, and one hundred and twenty feet on West College street. It contains a fine concert hall, seating one thousand, a lecture room, library, and office, and over one hundred and fifty class, lesson and practice rooms. It is heated throughout by steam, and is supplied with an electric passenger elevator.

Rice Memorial Hall

A large and commodious building has recently been erected adjoining Warner Hall, named in commemoration of the life services of Professor Fenelon B., and Mrs. Helen M. Rice. Professor Rice was for thirty-one years Director of the Conservatory, and it was largely the combined talent and labor of himself and Mrs. Rice which gave to the Conservatory its early development, rapid growth, and high artistic ideals. This building contains six large lesson rooms and one hundred and fourteen practice rooms, is thoroughly lighted with electricity, heated with steam, and equipped with an Otis elevator.

General Regulations

Students are under the regular College discipline. The regulations are few and simple, appealing to the student's self-respect and personal responsibility.

Students are required to abstain from the use of tobacco and intoxicating drink.

Students are required to attend daily prayers at the chapel.

Conservatory women will become members of the Women's League and will receive copies of its constitution and by-laws relating to conduct and customs.

Students are required to take three studies, one of which shall be Theory, or a College study.

No student is considered fully a member of the Conservatory until he has passed a probation of one year satisfactory to the Faculty, during which time they may privately dismiss him, if for any reason they deem his presence undesirable.

Tuition must invariably be paid in advance.

No money on semester bills can be refunded after the first Saturday.

Students must consult the Director and their teachers before arranging to take part in any public exercise outside of the regular work.

Students are not at liberty to join organizations outside of the Conservatory without the approval of the Faculty.

Expenses for Room and Board

Rooms and board for women, and board for men, can be had at the College halls and in private families. Rooms for men can be found in private families. There is usually no difficulty in securing board and rooms for men at any time of the year.

Most of the women live in private boarding houses, which are under college oversight. They are required to consult one of the Deans of Women before engaging their boarding places. This arrangement should be made before coming to Oberlin, because otherwise there may be difficulty in securing suitable accommodations. Unless otherwise specified, students contracting for rooms will be held for one term's rent. In private families, board and furnished rooms range in price, according to quality, from $4.00 to $7.00 a week, heat and light included. The average rate is about $5.75 a week.

Room rent in the college residence halls varies according to the location and size of the room. Board is $2.50 a week at Churchill Cottage; $2.70 a week at Lord Cottage; $3.10 a week at Talcott Hall; $3.25 a week at Dascomb Cottage; $3.50 a week at Baldwin Cottage, Keep Cottage, Shurtleff Cottage, and Allencroft. The entire cost for room, board, heat, and light per week ranges from $3.25 to $5.00 at Churchill and Tenney Cottages; $3.85 to $4.25 at Lord Cottage; $4.10 to $5.75 at Talcott Hall; $4.75 to $6.00 at Dascomb Cottage; $4.50 to $6.25 at Allencroft and Ellis Cottage; $5.00 to $6.25 at Keep Cottage (including the annex) and at Shurtleff Cottage; and from $5.40 to $6.50 at Baldwin Cottage.

Each room in these college halls is provided with all necessary furniture, including single beds, mattresses, and mattress covers. All other bedding is supplied by the occupant.

Students do not usually succeed in gaining admission to these halls until after they have been in Oberlin for a year or two, except at Shurtleff Cottage, where preference is given to Academy women.

In view of the great demand for rooms, it has been

voted that three years be the limit of residence in the College halls, until the College has accommodations for a larger proportion of its women; that students who have had part of their time in the halls be on the preferred list for readmission; that exceptions may be made for students at Lord, Shurtleff, Churchill, Tenney, and Ellis Cottages upon request to the Deans of Women.

Room rent is payable each term in advance, and board each half term in advance. Anyone leaving before the end of the term will not be entitled to a return of any part of the money paid for room rent.

Semester Bills

Payable at the beginning of each semester (September and February).

Class Lessons

(Two Lessons Per Week, 18 Weeks,)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$30.00
Theory	15.00
Composition, (three in class)	30.00
Instrumentation	15.00
History of Music, (four lessons a week)	10.00
Advanced Course in History of Music	15.00
*Public School Music	20.00
Normal Course in Piano	15.00
Special Course in Sight Singing	10.00
Ensemble Class	10.00
Terminology	10.00
Library fee	1.00
Gymnasium	1.00
Men's Building fee (men only) per year	5.00
Artists' Recital Tickets	2.00
Diploma fee	7.00
Reëxamination, or Private Examination	2.00

Private Half-Hour Lessons

(Two Lessons Per Week, 18 Weeks.)

Pianoforte, Singing, Organ, Stringed Instruments, or Wind Instruments	$45.00
Rent of Piano per semester, one hour each day	5.00
English Diction and Dramatic Expression, (two lessons per week)	15.00
French Diction, (two lessons per week)	15.00
Rent of Harp per semester, one hour each day	5.00

*Students taking Ear Training in connection with first year Public School Music will pay only $10.00 per semester for first year Harmony.

Rent of Pedal Piano per semester, one hour each day $6.00
Rent of large two manual Pedal Organ, one hour each day, per semester, including blowing 15.00
Rent of Vocalion Organ, one hour each day, per semester, including blowing 20.00
Rent of Practice Clavier, per semester, one hour each day 2.00
Pianos rent by the semester for from $24.00 to $30.00, according to their value.
Practice Claviers rent by the semester for 5.00

The following may be considered as a near estimate of the necessary expenses for the year of thirty-six weeks, the pupil giving his entire time to the study of music:

Tuition—Theory and any other two studies	$150.00 to $210.00
Board—Including room furnished, $4.00 to $6.50	144.00 to 244.00
Lights and Washing	18.00 to 30.00
Piano Rent	30.00 to 40.00
Organ Rent	30.00 to 45.00
	$372.00 to $569.00

For further particulars in regard to the Conservatory address Charles W. Morrison, *Director*. For information concerning the College, address George M. Jones, *Secretary*.

Register of Students

Class Graduating in 1915

Bailey, Elizabeth Cortelyou....Raritan, Ill.
Bixel, Stella Celesta....Pandora
Brown, Iva Lucile....Cleveland
A. B., Oberlin College, 1913.
Burtt, Benjamin Hardin, Jr....Aurora, Ill.
Denison, Isabel Eleanor....Arcade, N. Y.
Fay, Harry David....Cleveland
Foster, Amy Lufkin....Chicago, Ill.
Haggerty, Marion Elizabeth....Niles
Hall, Helen Mary....Fostoria
Hall, James Husst....Cohoes, N. Y.
A. B., Oberlin College, 1914.
Haller, Alma Clara....Erie, Pa.
Hill, Eleanor....Berlin Heights
Hutchins, Dorothy Pearl....Toledo
Ingell, Mary Isabel....Ravenna
Kenestrick, Mildred Philipa....Auburn, Ind.
Kenyon, Frank Spencer....Wauseon
A. B., Oberlin College, 1911.
Newsom, Hugh Raymond....Fort Madison, Ia.
Nichols, Florence May....Chicago, Ill.
Ormsby, Edith Worthington....Mason City, Ia.
Whitford, Homer Pasco....Bridgewater, N. Y.
Wood, Marie....Dallas, Tex.

Class Graduating in 1916

Biederwolf, Dorothy....Monticello, Ind.
Broughton, Russell....Grand Rapids, Mich.
Bugbey, Doris Marjorie....Roseville, Ill.
Cowling, Edina....Metropolis, Ill.
Crain, Homer Edward....Lisbon, Ia.
Craven, James McDougal....Mattituck, N. Y.
Harris, Lelah Enid....Sylvania
Larison, Eulalie....Malvern, Ia.
McDonald, Mary Marguerite....Duluth, Minn.
Matthews, Dora....Kansas City, Mo.
Meyer, Rudolph John....Quincy, Ill.
A. B., Oberlin College, 1914.
Miller, Eva Marie....Mansfield
Nickerson, Camille Lucy....New Orleans, La.
Pinkney, Estelle Etelka....Santa Fe, N. M.
Royce, Lenna May....Perry, N. Y.
Schauffler, Lawrence Hobart....Oberlin
Schoeffel, Ruth Evangeline....Freeport, Ill.
Snyder, John Edgar....Bryan
Strong, Helen Margaret....Chicago, Ill.
Talamo, Marjorie Esther....Buffalo, N. Y.
Todd, Ethel May....Tabor, Ia.
Tschanen, Ruth Elizabeth....Upper Sandusky

Wagner, Helen Henrietta.....Norwalk
Warren, Virginia May.....Tazewell, Va.
Whipple, Eunice Fulton.....Oberlin

Fourth Year Students

*Group A**

Arnold, Ellen Louise.....Oberlin
Heilman, Emma Margaretha.....Merrill, Wis.
Holtcamp, Otto.....New Knoxville
Moore, Gladys Ferry.....Springfield, Mass.
Strong, Caroline Adella.....Oberlin
Teachers' Certificate, 1904.

Group B

Bath, Marjorie Olive.....Elyria
Huckins, Mrs. Jennie.....Oberlin
McGaughy, Ruth Marie.....Oberlin
Steele, Mildred Anita Bunn.....Oberlin
Webster, Angelyn Lucretia.....Elyria

Third Year Students

Group A

Bruner, Edna Leona.....Fremont
Chambers, Mary Stier.....Steubenville

*"Group A" includes those students whose advancement in the study of Theory of Music entitles them to classification in the year shown; "Group B" includes those students who are not enrolled for the course in Theory of Music.

Ford, Gladys Marie.....Silver Creek, N. Y.
Godfrey, Eugene Roberts.....West Lebanon, N. H.
Hall, Lucy Vanetta.....Oberlin
Huston, Gail Gertrude.....North Lima
Macmillan, Margaret Hazel.....Menomonie, Wis.
Schellinger, Mary Ruth.....Cortland, N. Y.
Smith, Raymond Allyn.....Tomah, Wis.
Whitlock, Harold Wright.....Cleveland
Zabriskie, Edward Henry.....Norwich, Conn.

Group B

Andrews, Esther Cathcart.....Oberlin
A. B., Oberlin College, 1912.
Brown, Dorothy Lois.....Oakes, N. Dak.
Burns, Samuel Thompson.....New Castle, Pa.
Canalos, Yanula.....Lorain
Conrad, Florence Marie.....Oberlin
Dellenbaugh, Mildred Lucille.....Lorain
Eddy, Hazel Mae.....Albion, N. Y.
Fry, Charles Michael.....Canton
Grafton, Cuma Fern.....Columbus
Hughes, Izetta Lucile.....Lorain
Kellogg, Adah Emily.....Friendship, N. Y.
Kelly, Addie.....Golden, Colo.
Maratta, Marguerite Ruth.....Coraopolis, Pa.
Olsen, Elva Almina.....Manistique, Mich.
Taylor, Bertha Belle.....Sheridan, N. Y.
Tyler, Marjorie Dean.....Oberlin

Second Year Students

Group A

Adams, Irene Lamson.....Rutland, Vt.
Anderson, Helen Louise.....Lake City, Minn.
Andrews, Helen Lucile.....Miamisburg
Buchta, Jean Elsie.....David City, Neb.
Bunts, Mrs. Grace.....Cleveland
Childs, Georgia Isabel.....Sunderland, Mass.
Cobb, Wilfred Adgate.....Oberlin
Cohen, Charles Cecil.....Chicago, Ill.
Conner, Margaret.....New Albany, Ind.
Daugherty, Bessey Louise.....Cameron, Mo.
A. B., Oberlin College, 1914.
DeBose, Tourgee Albion.....Palatka, Fla.
Dogan, Lucile.....Marshall, Tex.
Dunn, Dorothy Isobel.....Albert Lea, Minn.
Fales, Frances Ione.....Jerseyville, Ill.
Fits, Onnalee.....Belmond, Ia.
Fleming, Cora.....Eaton, Colo.
Gibbons, Florence Althaea.....Cleveland
Gibbs, Mary Marguerite.....Kipton
Gillard, Calla Jean.....Glenville, Minn.
Gridley, John Seymour.....Parsons, Kan.
Grimm, Nellie Marsh.....St. Marys, W. Va.
Hansen, Astrid Katherine.....Bessemer, Mich.
Hempstead, Miriam Augusta.....Croton
Heter, Harriet Ruth.....Monroeville
Holton, Ruth Middlebrook.....Danbury, Conn.
Johnston, Erma Orabella.....Cottonwood Falls, Kan.
Kritschgau, Margaret Virginia.....Scottdale, Pa.
McCann, Eleanor.....Cleveland
Mannion, Mary Jane.....Lorain
Morris, Louise.....Texarkana, Ark.
Muir, Hazel Caroline.....Grand Rapids, Mich.
Murphy, Mable Lucille.....Versailles
Neuenschwander, Milo Hugo.....Berne, Ind.
Newman, Elsie May.....Asbury Park, N. J.
Nichols, Methilda.....Bellevue
Payne, Dorothy Marie.....New Rockford, N. Dak.
Renneckar, Nellie Vaun.....Orrville
Rigg, Margaret Stella.....Wilkinsburg, Pa.
Roberts, Irene.....Lime Springs, Ia.
Rosemond, Philip Grimes.....Cambridge
Ruggles, Frances Emma.....Oberlin
Sedgley, Irene.....Omaha, Neb.
Shaver, Marguerite.....Meeker, Colo.
Stensrud, Blanche.....Lake Mills, Ia.
Swanson, Neva Frances Marie.....Stockholm, Wis.
Tritschler, Julia Louise.....Clinton, Ia.
VanBuren, Ruth.....Superior, Wis.
VanFleet, Elsie.....Forest
Wanzer, Evelyn Jane.....Chicago, Ill.
Wentworth, Emily.....Omaha, Neb.
Wilcox, Florence.....Green Bay, Wis.
Willson, Emma Marguerite.....Flint, Mich.

Group B

Armstrong, Thelma ..... Coshocton
Arnold, Fannie Diem ..... Oberlin
Becker, Lucile Marguerite ..... Pawnee City, Neb.
Bryant, Marshall Fry ..... Green Bay, Wis.
Caswell, Flo Beatrice ..... Denison, Ia.
Clark, Hazel Theresa ..... Wakeman
A. B., Vassar College, 1913.
Coleman, Helen Louise ..... Chicago, Ill.
Cooper, Inez Marjorie ..... Fairfield, Ill.
Crofoot, Doris Kathlyn ..... Aurora, Ill.
Dale, Eva Margaret ..... Oil City, Pa.
Dale, Florence Ione ..... Petrolia, Pa.
Durbin, Lillian Gay ..... McClure
Eslinger, Paul Victor ..... West Fairview, Pa.
Farver, Cuba ..... Shapshiwana, Ind.
Fraser, Marie ..... Cadillac, Mich.
Goudy, Margaret Lucetta ..... Fairfield, Ill.
Hawkins, Mrs. Blanche Pierce ..... Lorain
Henderson, Catherine Winton ..... Oberlin
Huberle, Adys ..... Nebraska City, Neb.
Hunter, Besse Jane ..... Mechanicsburg
James, Helen DeMere ..... Detroit, Mich.
Kemerley, Gladys Mae ..... Carey
Kennedy, Roberta ..... Marysville
Kern, Muriel ..... Bellevue
Metcalf, Mrs. Caroline Post ..... Talladega, Ala.
Murray, Ilma Viola ..... Cadillac, Mich.
Nesbitt, Alberta Spencer ..... Steubenville
Powell, Velma Alice ..... Red Oak, Ia.
Price, Carrie May ..... Ashland, Kan.
Reiser, Kate ..... Cadillac, Mich.
Sampson, Inez Estella ..... Washington, Ill.
Saxton, Josephine ..... Oberlin
Schwin, Helen Louise ..... Elkhart, Ind.
Sheidler, Naomi ..... St. Paris
Stephens, Alice Hayes ..... Plymouth
Wiswell, Violette Myrle ..... Wadena, Minn.
Wood, Katherine Elmira ..... Ligonier, Ind.
Yerger, Loie Marie ..... Russell, Kan.

First Year Students

Group A

Abbs, Helen Hope ..... Boise, Ida.
Adams, Frances Bushe ..... Grand Haven, Mich.
Allington, Mildred ..... Northport, Mich.
Ammon, Fern ..... Swayzee, Ind.
Anderson, Helen Virginia ..... Shelby
Andrew, Ethel Hart ..... Everett
Arnold, Marcia Kate ..... Memphis, Tex.
Balkema, Nette ..... Orange City, Ia.
Barney, Margaret Ellen ..... Elkhart, Ind.
Bartlett, Jeanne ..... Russ Thorne, Sask.
Bastel, Frederick Louis Emanuel ..... Oberlin
Baxter, Mae Evelyn ..... Jacksonville, Fla.
Beard, Nell Elery ..... Yale, Mich.
Bishop, Ruth Lillian ..... Portland, Ind.

Bissell, Bradley Gray.....Oberlin
A. B., Oberlin College, 1906.
Blain, Helen Mar.....Sault Ste. Marie, Mich.
Black, Fannie.....St. Paris
Bodge, Jessie Antoinette.....White Plains, N. Y.
Bowen, Edith Eileen.....Cleveland
Brandstetter, Rhea Lucile.....Middleville, Mich.
Brown, Margaret Marsh.....Zanesville
Browne, Susie.....Swayzee, Ind.
Brunnemer, Minnie.....LaPorte, Ind.
Bussing, Grace Marguerite.....Bellingham, Wash.
Carpenter, Dorothy Ann.....Des Moines, Ia.
Carter, Marion Sophronia.....Brecksville
Case, Ruth Louise.....Watertown, S. Dak.
Cass, Mildred.....Ottawa
Church, Ruth Morgan.....Detroit, Mich.
Clark, Clifford Commodore.....Harbor Springs, Mich.
Clements, Esther Jean.....Oberlin
Clisby, Florence Alden.....Parker, S. Dak.
Coe, Doris Bertha.....Ware, Mass.
Conard, Ruth.....Monticello, Ill.
Cossitt, Charlotte.....Conneaut
Crawford, Geraldine.....Lorain
Croft, Hazel Irene.....Beloit, Wis.
A. B., Beloit College, 1910.
Curlis, Marjorie.....Sycamore
Daniels, Charlotte Louise.....Morganville, N. Y.
Davis, Helen Marie.....Oberlin
DeBats, Gertrude Annette.....Bay City, Mich.
DeVaux, John Walter.....Mt. Pleasant, Pa.
Dickerson, Geneve.....Upland, Ind.
Dickson, Marion Claire.....Coraopolis, Pa.
Diven, Gladys VanDella.....Delaware
Doherty, Helen.....Williamsburg, Ia.
Duncan, Erma Leona.....Huntington
Edson, Margaret Jeannette.....Lakewood
Ehman, Lucille Evata.....Hinckley
Ely, Marjorie Grace.....Morrison, Ill.
Erickson, Effie Mae.....Hancock, Minn.
Erickson, Ethel Maud.....Hancock, Minn.
Estabrook, Marie LaMira.....Grand Rapids, Mich.
Farrar, Zella Harrison.....London
Fifield, Stella Naomi.....Wellington
Fisher, Vera Marguerite.....Columbia City, Ind.
Ford Marjorie.....Lacon, Ill.
Ford, Ruth Harvey.....Albion, N. Y.
Forman, Irma Alene.....Oberlin
Fuller, Emelie Gertrude.....Buffalo, N. Y.
Fuson, Jessie Marie.....St. Paris
Gillette, Florence Helena.....Savona, N. Y.
Glick, Joseph Henry.....Cumberland, Md.
Gundler, Elizabeth.....Florence, Colo.
Hale, Joseph Doane.....Cuyahoga Falls
Harris, Gussie Rue.....Birmingham, Ala.
Harter, LaDonna May.....Mansfield
Hawkins, Hazel Sammie.....Memphis, Tex.

Healy, Doris.....Rochester, Wis.
Hehner, Myra.....North English, Ia.
A. B., Cornell College, 1914.
Hellyer, Lois Mabel.....Oberlin
Hinds, Pearl Willard.....Oakland, Cal.
Hoffman, Alice.....Des Moines, Ia.
Hopkins, Hazel Olive.....Wesley, Ia.
Horton, Irma Lucille.....Petoskey, Mich.
Howard, Clara.....East Orwell
Huffman, Daniel Leonard.....Canal Fulton
Hunter, Marjorie Kathryn.....Ossian, Ind.
Inskeep, Lydia Louise.....Cuyahoga Falls
Johnson, Edith Agnes.....Milwaukee, Wis.
Johnson, Leah Holdrige.....Greenspring
Jones, Mildred.....Venedocia
Karr, Geneva.....Metropolis, Ill.
Kendall, Carrie Hart.....Algonac, Mich.
A. B., University of Michigan, 1914.
Keppel, Ruth.....Holland, Mich.
Keys, Sara Ellen.....Burgettstown, Pa.
Kimball, Daphne.....Oberlin
Kinney, Flora Lucile.....Orrville
Kloepfer, Gertrude Jeanette.....Michigan City, Ind.
Knowles, Anna Maude.....Rushville, Ill.
Krause, Mabel Matilda.....Spring Valley, Minn.
Kreim, Florence Elsie.....Clinton, Ia.
Lake, Edith Rose.....Shenandoah, Ia.
Lawrence, Charles Wilson.....Canton
Lawson, Lois Caroline.....Moline, Ill.
Leiphart, Jerusha.....Saegerstown, Pa.
Lewis, Grace Hubbard.....Bridgeport, Conn.
Lewis, Helen Beard.....Jacksontown, Ill.
Long, Mildred.....Bellaire
Lounsbery, Alice Merrill.....Detroit, Mich.
Lounsbury, Florence.....Cedar Rapids, Ia.
Lovett, Muriel Marsh.....Ware, Mass.
Luethi, Alice Elizabeth.....Toledo
McCartney, Gertrude Elizabeth.....Diamond
McCollam, James Charles.....Urichsville
McCoy, Kathryn Elizabeth.....Lancaster, Wis.
Mader, George William.....Winchester, Ill.
Mahon, Ruth Marion.....Langdon, N. Dak.
Marcy, Helen.....Conneaut
Marsh, Albert Averbeck.....Mt. Vernon
Marshall, Helen Louise.....Ovid, Mich.
Mason, Helen Brown.....So. Pasadena, Cal.
Montgomery, Hortensia.....Findlay
Moog, Grace Eva.....Bryan
Moore, Edith Blanche.....Freeport, Mich.
Morse, Catherine Marie.....Cleveland
Moyer, Ruth Ora.....Cleveland
Nester, Mary Ethel.....Elyria
Newsom, Katherine.....Carthage, Ind.
Nickerson, Aura Edwards.....Greenwich
Peabody, Hallowe'en Keziah.....Oberlin
Phelps, Muriel.....Green Bay, Wis.

Pierce, Mable Beatrice.....Wakeman
Pierman, Clifford Lester.....Ottawa
Popp, Ida Pearl.....Green Bay, Wis.
Reed, Helen .....Rocky River
Reynolds, Harriett .....Oberlin
Ridge, Werner Kirk.....Vinton, Ia.
Roach, Etta Alpha.....Wilmington, Del.
Schermerhorn, Gretchen.....Detroit, Mich.
Schnuerer, Cathryn Laura.....Elyria
Sebern, Mary Gail.....Cleveland
Secor, Clara Ellen.....Melbourne, Ia.
Semple, Mary Sherman.....Youngstown
Shutts, Bernice.....Danville, Ill.
Skinner, Mima Adeline.....Canyon City, Colo.
Slawson, Genevieve May.....Silver Creek, N. Y.
Smith, Mildred Edna.....Shelton, Neb.
Snyder, Vesta Ethelwyn.....New Castle, Pa.
Spaulding, Lillian.....Princeton, Ill.
Spence, Erma Anna.....Martins Ferry
Spilker, William.....Gray, Ia.
Stabler, Irma Catherine.....Lansing, Mich.
Stannard, Marie Eugenia.....Eau Claire, Wis.
Starkey, Mrs. Mabel Crabbs.....Chicago Junction
Stephens, Myrtle Elenore.....Prescott, Ariz.
Sullivan, Anna Marie.....Mackinac Island, Mich.
Tausche, Margaret Frances.....LaCrosse, Wis.
Temple, Thelma Ames.....Anacortes, Wash.
Thimsen, Lavilla Hannah.....Blooming Prairie, Minn.
VanDoren, Ruth .....Clyde
Varnum, Mildred Ruth.....Franklinville, N. Y.
Voigt, Marie .....Athens
Wainwright, John William.....Lisbon
Warren, Truxie Jean.....Oberlin
Watkins, Alys Mae.....Wedron, Ill.
Webb, Olive Marie.....Amanda
Wedgwood, Loretta Jane.....Gooding, Ida.
Weisend, Irene Catherine.....Woodsfield
Wells, Ruth Lyle.....Toledo
Wheeler, Gertrude Hortense.....Council Bluffs, Ia.
White, Frances Scott.....Davenport, Ia.
Wiggins, Neva Lucile.....Jennings, La.
Winters, Mary Louise.....Coshocton
Wire, Dorothy .....Lorain
Wolcott, Harriett .....Belmond, Ia.
Wolf, Vivian Charlotte.....River Forest, Ill.
Young, Ruth Maude.....Leadville, Colo.
Zehrung, Elsie Elizabeth.....Roseville
Zettler, Veronica Mary Magdalene.....Rock Valley, Ia.

First Year Students
Group B

Akin, Rhea Rooker.....Titusville, Pa.
Allen, Harold Hadley.....Kenton
Askew, Vida Larone.....Oberlin
A. B., Oberlin College, 1911.
Aultman, Elsie .....Millersburg
Blake, Barbara Leonard.....Grand Rapids, Mich.

Blakey, Jessie Elizabeth.....Pleasanton, Kan.
Bosworth, Grace Louise.....Erie, Pa.
Carson, Chalmers Stewart.....Seville
Channon, Mary Goldsbury.....Oberlin
Close, George Lytle.....Clyde
Collier, Olive.....Elyria
Ferguson, Katherine Ruth.....Almont, Mich.
French, Ruth Barbara.....Oberlin
A. B., Oberlin College, 1910.
Groves, Marie Belle.....Spartansburg, Pa.
Heath, Russell Milton.....Lagrange
Holton, Iva Lucile.....Oberlin
Hubbard, Helen.....Bedford
Hurst, Clara Delia.....Hutsonville, Ill.
Johnson, Annie Nicholson.....Greenspring
Kimball, Charlotte Mather.....Kansas City, Kan.
Kitch, Ethel May.....Oberlin
A. B. 1906, and A. M. 1909, Oberlin College.
Ph. D., University of Chicago, 1914.
Knudson, Nellie.....Eagle Grove, Ia.
Levy, Marguerite.....Prescott, Ariz.
Lichty, Maude.....Ashland
Maize, Whitney Waters.....Columbus
Marsh, Carrie Edith.....Toledo
Nick, Elsie Henrietta.....Erie, Pa.
Norton, Frances Mary.....Byron, N. Y.
Pollock, Carolyn.....Delaware
Reese, Mabel Blodwen.....Lorain
Reuter, Mildred Magdalena.....Fort Recovery
Roberts, Olga.....Scranton, Pa.
Sager, Ruth Mildred.....Titusville, Pa.
Seely, John Gordon.....Akron
B. S., University of Illinois, 1909.
Sherod, Florence.....Cleveland
Stepfield, Ruth Winifred.....Doylestown
Treat, Julia Edith.....Oberlin
Webster, Flora.....Bryan
Williams, Paul Edgar.....Wellington
Williams, Rhea Eloise.....Oberlin
Zistel, Norma Emma.....Sandusky

Students Classed in the College or Seminary

Aldrich, Mary Pearl.....Fredericksburg
Allen, Grace Delight.....Orwell, Vt.
Anderegg, Katherine.....Oberlin
Arpke, Erna Fredericke.....Sheboygan, Wis.
Artz, Frederick Binkerd.....Dayton
Askew, Frances King.....Ashtabula
Ayer, Doris Marguerite.....Burnsville, W. Va.
Bennett, Elizabeth Rhea.....Aberdeen, S. Dak.
Bennett, Florence Harriet.....Wauseon
Berndes, Walter Oscar Bernhard.....Omaha, Neb.
Bredehoft, Alma Leone.....Oak Harbor
Brewer, Francis.....Westfield, N. Y.
Brown, Alma D'Etta.....Cleveland
Burkhard, Agnes Jane.....St. Joseph, Mich.

Burwell, Almedia Lavinia.....Selma, Ala.

Carter, James Treat.....Madison, Wis.
A. B., Oberlin College, 1914.

Christie, Edith Agnes.....Cavalier, N. Dak.
Clark, Harriet Marie.....Wakeman
Cody, Zella Rowena.....Cleveland
Cole, May Bancroft.....Kent's Hill, Me.
Conard, Iva Louise.....Monticello, Ill.
Cotner, Dorothy Katherine.....Detroit, Mich.
Cowdery, Helen Lorraine.....Niles
Crossett, Maude Genevie.....Oberlin
Daniels, Earl Francis.....Chicago, Ill.
Daniels, Mary Ellen.....Chicago, Ill.
Detchan, Martha Anna.....Youngstown
Dieterich, Fred William.....Indianola, Ia.
Dunham, Anna Laura.....Manchester, Ia.
Dye, Luella.....Macedonia, Ia.
Fleming, Edith Marion.....Eau Claire, Wis.
Fobes, Mary Louise.....Kinsman
Foltz, Esther Estella.....Salem
Garber, Clarence Zert.....Mansfield
Gerrish, Valentine Woodbury.....Cadillac, Mich.
Griesinger, Ada Jeanette.....Mansfield
Gustin, Gertrude Electa.....Bay City, Mich.
Halleck, Lura Ardell.....Rensselaer, Ind.
Hardman, Carney.....Clarksburg, W. Va.
Haskell, Helen Thayer.....Ludington, Mich.
Hellyer, Helen Katherine.....Oberlin
Hill, Adeline Bliss.....Oberlin
Hill, Norman Llewellyn.....Oberlin
Hilson, Jane Anderson.....Bovina, N. Y.
Hiscox, Ethel May.....Elyria
Hobart, Helen Lucile.....Albert Lea, Minn.
Holmen, Alice Marguerite.....Kenyon, Minn.
Horner, Norma Gladys.....Eaton Rapids, Mich.
Howe, Ethel Multer.....Delevan, N. Y.
Hoyman, Ruth Marie.....Pemberville
Jeffery, Mary Pauline.....Aruppukottai, So. India
Jensen, Frances Hilma.....Mt. Pleasant, Utah
Johnston, Mary Amelia.....Omaha, Neb.
Kaufman, Eva Marie.....DeGroff
Keener, Orrin Louis.....Thompson
Kellogg, Katherine.....Oberlin
King, John Fitch.....Youngstown
King, Mary Imogene.....Oberlin
Kinnear, Eunice Agnes.....Foochow, China
Kirk, Marianne Emmet.....Cleveland
Kriebel, Florence Frieda.....Pennsburg, Pa.
Lake, Bertha Belle.....Port Byron, N. Y.
Lanson, Elva May.....Tionesta, Pa.
Lathers, Olive Gladys.....Ypsilanti, Mich.
Leonard, Edna Belle.....Binghamton, N. Y.
Lewis, Christine May.....West Haven, Conn.
Lucal, Alanson Yeoman.....Miami, Fla.
McNaughton, Evangeline.....Constantinople, Turkey
Maline, Edith Belle.....West Chester, Pa.

Manning, Helen Marion.....Cambridge, Pa.
Martin, Edward Moss.....Wheaton, Ill.
Martin, Elizabeth .....Oberlin
Means, Emily Sperry.....Akron
Mosher, Marion Clare.....Oberlin
Munger, Elizabeth Worthington.....Chicago, Ill.
Nadelhoffer, Mayme Marie.....Downers Grove, Ill.
Newsom, Francis Ward.....Fort Madison, Ia.
Norweb, John Horace.....Elyria
Olson, Sylvia Marie.....Culbertson, Mont.
Orton, Edith Emily.....West Unity
Paine, Josephine McCutcheon.....Aberdeen, Wash.
Punches, Leo Solomon.....Fayette
Ramsey, Anna.....Port Washington, Wis.
Rankin, Lois Johnson.....Morrisonville, Ill.
Richardson, Lee Hutchings, Jr.....Olmstead Falls
Richardson, Ruth Ordway.....Fairmont, Minn.
Rittenhouse, Juanita Williams .....Toledo
Robson, Margaret Anderson.....Detroit, Mich.
Rogers, Inez Marie.....Sanborn, N. Y.
Roose, George Adams.....Perrysburg
Schaff, Margaret Elizabeth.....Toledo
Schauffler, Margaret Reynolds.....Oberlin
Schultz, Esther Funk.....Bellevue, Pa.
Sebern, Charlene .....Cleveland
Sharp, Margaret Mahala.....Elyria
Shaver, Florence Louise.....Meeker, Colo.
Short, Mrs. Mabel McClelland.....Findlay
A. B., Oberlin College, 1912.
Silliman, Victor James.....Bryan
Simms, Lacy.....Alamogordo, N. M.
Smith, Harold David.....Barnesville
Smith, Lucile Evelyn.....Chardon
Smith, Mary Evangeline.....Oberlin
Snively, Mary Alta.....Irwin, Pa.
Solomonson, Ellen Olive.....Niles
Stevick, Edith Leona.....Wellington
Stoneman, Lucille Whitlock.....Chagrin Falls
Talmadge, Arthur Sackett.....Toledo
Townsley, Hope .....Oberlin
Tsen, Hanson Gah.....Changsha, China
Tsow, Ming .....Canton, China
Vanderhoof, Mary Carolyn.....Canal Fulton
Walton, Lucy May.....Salem
Ward, Earle Addison.....Fort Collins, Colo.
Ward, Madge Alice.....Syracuse, N. Y.
Weatherill, Charlotte .....Elgin, Ill.
Wedel, Oswald Henry.....Newton, Kan.
White, Jessie Dodge.....Brooklyn, N. Y.
Willis, Edna Marie.....Canton
Wolfe, Carver William.....Oberlin
Wood, Oledine .....Ottawa, Ill.
Worthington, Helen Lynn.....Barnesville
Wright, Bertha.....Wilmette, Ill.
A. B., Oberlin College, 1903.

Yerger, Florence Susanna.....Russell, Kan.
Zinninger, Pauline .....Canton

Students Classed in the Academy

Adams, Mrs. Coral Brown.....New York, N. Y.
Alford, Eva.....Duluth, Minn.
Bau, Helen .....Shanghai, China
Bernstein, Eva May.....Richmondville, N. Y.
Bivins, Hazel Elizabeth.....Hudson, Mich.
Brown, Elmira Beatrice.....Louisville, Ky.
Brown, Lydia Belle.....Ames, Ia.
Challand, Emma May.....Shabbona, Ill.
Christian, Clara Margaret .....
.....Roseau, Dominica, British West Indies
Covert, Charles Alexander.....Valley Stream, N. Y.
Edwards, Henriette Louise.....Oberlin
Edwards, Marie Altermease.....Tampa, Fla.
Edwards, Mary Julia .....Oberlin
Ehler, Nora .....Champaign, Ill.
Ehler, Rose .....Champaign, Ill.
Ford, Hazel Onalee.....Gaylord, Mich.
Grumiaux, Florence Louise.....Le Roy, N. Y.
Heacox, Gertrude .....Oberlin
Henderson, Frances Ruth.....Findlay
Horne, Irene .....McKeesport, Pa.
Hutchins, Robert Maynard .....Oberlin
Irwin, Winifred Frances.....Quincy, Ill.
Jackson, Olive Frances.....Galesburg, Ill.
Kendall, Frances Smith.....Algonac, Mich.
Lockhart, Marguerite.....Ridgway, Pa.
Lothamer, Grayce Margarete.....Canton
Loughran, Dorothy Gates.....Ames, Ia.
McCartney, Bernice Lenore.....McDonald, Pa.
Miller, Katie Mae.....Helena, Ark.
Miller, Mauzzie Dorothy.....Chicago, Ill.
Minton, Margaret Adelaide .....Middletown
Pardington, Janet Lucile.....Detroit, Mich.
Parks, Lillian Mabelle.....Cleveland
Remaly, Mervyn Wilson.....Lewisburg, Pa.
Renton, Mary Shuart.....Kohala, Hawaii
Rogers, Mary Louise.....Youngstown
Schwartz, Joel Wellington.....Orrville
Simcox, Janet Haxton.....Sandy Lake, Pa.
Summers, Myrl Aurelia.....Huntington, Ind.
Trimmer, Helen Arthur.....North Fairfield
Ujhelyi, Margaret Magdelene.....Lorain
Ware, Jean .....Chicago, Ill.
White, Katherine Dodge.....Brooklyn, N. Y.
Wilcox, Naomi Evelyn.....Manlius, N. Y.
Willcox, Dorothy .....Kasota, Minn.
Woodham, Alberta .....Mediapolis, Ia.

Students Living in Their Own Homes

(*Mostly Students in the High School*)

Acher, Sam .....Lorain
Alten, Lucile Mary.....Lorain

Amstutz, Hobart ..... Amherst
Brassell, Nora ..... Lorain
Brown, Hester Octavia ..... Oberlin
Burgner, Rebecca Durfee ..... Oberlin
DeGroff, Eleanor Coburn ..... Oberlin
Dunham, Sadie Lee ..... Woodville
Emery, Alden Hayes ..... Wellington
Gammon, Agnes Whitmore ..... Oberlin
Giles, Mrs. Oleo Chapman ..... Elyria
Goerner, Friedrich ..... Oberlin
Harlow, George Richardson, Jr. ..... Oberlin
Harper, Helen Josephine ..... Oberlin
Helfrich, Lola Leona ..... Lorain
Heter, Mildred ..... Monroeville
Hidber, Ida ..... Lorain
Hobart, Faith Case ..... Rittman
Holcomb, Gladys ..... Elyria
Hughes, Revella Eudosia ..... Huntington, W. Va.
Jameson, Donald ..... Oberlin
Jameson, Malcolm ..... Oberlin
Jones, Bernice Eleanor ..... Elyria
Jones, Geraldine ..... Elyria
Kinnear, Gerald Rutherford ..... Foochow, China
Kinnear, Maurice Hardman ..... Foochow, China
Lehmann, Mildred ..... Oberlin
McGraw, Mae Franklin ..... Vermilion
McKee, Marjorie Elizabeth ..... Elyria
Pardington, Janet Crosley ..... Detroit, Mich.
Patterson, Martha ..... Bellefontaine
Pierce, Irma Rhea ..... Lorain
Rice, Helen Mary ..... Oberlin
Riley, Mrs. Eva Wright ..... Casey, Ill.
Sage, Donald Quincy ..... Oberlin
Sanders, Harold Charles ..... Lorain
Saxe, Elizabeth ..... Blandburg, Pa.
Scheuneman, Lorena Alma ..... Elyria
Seeman, Herman Eastman ..... Oberlin
Shanks, Estella Mae ..... Oberlin
Shedd, Mary Evelyn ..... Kipton
Shelley, Mary Olive ..... Wellington
Spaulding, Mrs. Beulah Alice ..... Oberlin
Twining, Mary Edna ..... Oberlin
Welsh, Mrs. Dorothea ..... Oberlin
Wheeler, Harold ..... Lagrange
Williams, Jessie ..... Beach Meadows, N. S.

Residence Summary

Alabama	3	New Hampshire	1
Arizona	2	New Jersey	1
Arkansas	2	New Mexico	2
California	2	New York	33
Colorado	8	North Dakota	4
Connecticut	4	South Dakota	3
Florida	4	Ohio	267
Hawaii	1	Pennsylvania	31
Idaho	2	Texas	4
Illinois	47	Utah	1
Indiana	19	Vermont	2
Iowa	35	Virginia	1
Kansas	8	Washington	3
Kentucky	1	West Virginia	4
Louisiana	2	Wisconsin	19
Maine	1	British West Indies	1
Maryland	1	China	6
Massachusetts	4	Nova Scotia	1
Michigan	42	Saskatchewan	1
Minnesota	14	South India	1
Missouri	2	Turkey	1
Montana	1		
Nebraska	8	Total	601

Tappan Walk

The Year Book

OBERLIN CONSERVATORY

List of Artist Recitals

PIANO RECITAL

By Mr. Rudolph Ganz

Assisted by Mrs. Charlotte Demuth-Williams, *Violinist*

Tuesday, October 20, 1914

Chaconne	*Bach-Busoni*
Sonata in D major	*Haydn*
Allegro con brio—Largo	
Sostenuto—Presto ma non troppo	
Sonata in B minor, op. 58	*Chopin*
Allegro maestoso—Scherzo molto vivace	
Largo—Finale: Presto ma non tanto	
Sonata for piano and violin	*Franck*
Allegretto ben moderato—Allegro	
Recitative—Fantasia—Allegretto poco mosso	
In the Garden of the old Serail, from op. 18	*Blanchet*
Serenade in G flat, op. 15	*Blanchet*
Etude—Caprice, from op. 14	*Ganz*
The Pensive Spinner, from op. 10	*Ganz*
Elves' Dance, from op. 3	*Korngold*
Mignon's Lied	*Liszt*
Rakoczy March	*Liszt*

SONG RECITAL

By Mrs. Gerville-Reache, *Dramatic Contralto*

Mr. Adams Buell, *Accompanist*

Tuesday, November 24, 1914

Air de l'Aveugle, from "Roma"	*Massenet*
Arioso: O, Mon Fils, from "Le Prophete"	*Meyerbeer*
Panis Angelicus	*César Franck*
Addio (Dedicated to Mrs. Gerville-Réache)	*A. Parelli*
La Vestale	*Spontini*
Night in the Desert (Dedicated to Mrs. Gerville-Réache)	*Gertrude Ross*
The Call of Radha	*Harriet Ware*
The Cry of Rachel	*Mary Turner Salter*
Lullaby	*Gertrude Ross*
Hai-luli	*Coquard*
Psyché	*Paladilhe*
Lamento Provencal	*Paladilhe*
L'Heure de Pourpre	*Augusta Holmes*
D'Une Prison	*Reynaldo Hahn*

CONCERT

By the Philadelphia Symphony Orchestra

Mr. Leopold Stokowski, Conductor

Soloist: Mr. Thaddeus Rich, Violinist

Saturday, December 5, 1914

Symphony No. 2, in D major, Op. 73	*Brahms*
I—Allegro non troppo	
II—Adagio non troppo	
III—Allegretto grazioso (Quasi andantino)	
IV—Allegro con spirito	

Concerto No. 1, in G minor, Op. 26, for violin and orchestra *Bruch*
I—Allegro moderato
II—Adagio
III—Finale—Allegro energico
"The Swan of Tuonela" *Sibelius*
Valse Triste Finlandia

CONCERT

By The Flonzaley Quartet

Mr. Adolfo Betti, First Violin
Mr. Alfred Pochon, Second Violin
Mr. Ugo Ara, Viola
Mr. Iwan D'Archambeau, Violoncello

Monday, January 18, 1915

Quartet in G major, Op. 17, No. 5 *Haydn*
Moderato Menuetto Adagio Presto
Variations from the Quartet in D minor, Op. 74 *Reger*
Quartet in E flat major, Op. 30 *Tchaikovsky*
Andante sostenuto—Allegro moderato
Allegretto vivo—Andante funebre
Finale

PIANO RECITAL

By Mrs. Olga Samaroff

Tuesday, February 9, 1915

Organ Fugue in G minor *Bach-Samaroff*
Gigue *Graun*
Bagatelle in E flat *Beethoven*
Giga *Padre Martini*
Turkish March from "The Ruins of Athens" *Beethoven*
(Arranged by Rubinstein)
Sonata Eroica, "Flos Regum Arthurus" *MacDowell*
Theme and Variations *Ernest Schelling*
Nocturne in D flat major *Chopin*
Waltz in D flat major *Chopin*
Polish Song (Bacchanale) *Chopin-Liszt*
En Bateau *Camille Zweckwer*
Ride of the Valkyries *Wagner-Hutchinson*

CONCERT

By the New York Symphony Orchestra
Mr. Walter Damrosch, Conductor
Soloist: Miss Ethel Leginska, Pianist

Saturday, February 20, 1915

Symphony No. 4 *Brahms*
Allegro non assai
Andante moderato
Presto giocoso
Allegro energico e patetico
Concerto in D minor, for piano and orchestra *Rubinstein*
Miss Leginska
British Folk Songs and Dances *Grainger*
Molly on the Shore
Irish Song
Shepherds Hey

CONCERT

By the CINCINNATI SYMPHONY ORCHESTRA

DR. ERNEST KUNWALD, Conductor

Soloist: MISS SUE HARVARD, Soprano

Wednesday, March 3, 1915

Symphony No. 3, "Eroica" — *Beethoven*
Allegro
Marcia funebre, Adagio assai
Scherzo, Allegro Vivace
Finale, Allegro molto

Overture to "Die Meistersinger" — *Wagner*

Aria, Dich Theure Halle, from "Tannhäuser" — *Wagner*
Miss Harvard

Symphonic Legend, "Zorahayda" — *Svendsen*

Aria, Ave Maria — *Bruch*
Miss Harvard

Rhapsody Hongroise, No. 2 — *Liszt*

CONCERT

By DR. ANDREWS and PROFESSOR STIVEN, Organists
and the
OBERLIN MUSICAL UNION

March 16, 1915

PART I

1. Overture to Romeo and Juliet — *Tchaikovsky-Lemare*
Dr. George W. Andrews

2. Symphony No. 1, in D minor — *Guilmant*
Pastoral Finale
Professor Frederic B. Stiven and the
Conservatory Orchestra

3. Piece Héroïque — *Franck*
Dr. George W. Andrews

PART II

Selections from "The Beatitudes" — *Franck*
Oberlin Musical Union
Dr. George W. Andrews, Conductor
Soloists

Mrs. Florence Jenney-Clancy — Soprano
Miss Mildred P. Kenestrick — Mezzo-Soprano
Mrs. Ada Morris-Hastings — Contralto
Mr. Herbert Harroun — Tenor
Mr. James A. McMahon — Bass
Mr. William J. Horner — Bass
Mr. Bruce H. Davis, Organist

MAY FESTIVAL CONCERT

By the OBERLIN MUSICAL UNION
GEORGE W. ANDREWS, Conductor
and the
CHICAGO SYMPHONY ORCHESTRA

VERDI'S REQUIEM

Monday Evening, May 17, 1915

Soloists

Miss Margaret Keyes — Contralto

Miss Olive Kline — Soprano
Mr. Clarence Whitehill — Basso
Mr. Lambert Murphy — Tenor

SYMPHONY CONCERT
By the CHICAGO SYMPHONY ORCHESTRA
MR. FREDERICK STOCK, Conductor
MISS MARGARET KEYES, Soloist
Tuesday, May 18, 1915

Overture to "Der Schauspieldirektor" — *Mozart*
Symphony in B flat — *Chausson*
Lent—Allegro vivo
Tres lent
Animé
Aria, O Don Fatale, from "Don Carlos" — *Verdi*
Two Nocturnes — *Debussy*
"Clouds" "Festivals"
Suite — *Sinigaglia*
Rustic Dance Carnival Piemontesi

CONCERT
By the OBERLIN MUSICAL UNION
and the
CHICAGO SYMPHONY ORCHESTRA
GEORGE W. ANDREWS, Conductor

The Children's Crusade — *Pierné*
Tuesday Evening, May 18, 1915
Soloists
Mrs. Mabel Sharp-Herdien — Soprano
Miss Olive Kline — Soprano
Mr. Lambert Murphy — Tenor
Mr. Clarence Whitehill — Basso
Mr. Herbert Harroun — Tenor
Mrs. Margaret Jones-Adams — Soprano
Mrs. Florence Jenney-Clancy — Soprano
Mrs. Ada Morris-Hastings — Alto
Miss Marjorie E. Talamo — Alto
Chorus of High School Girls

List of Faculty Recitals

RECITAL
Wednesday, September 23, 1914

Concert Piece for organ in E flat minor — *Thiele*
Dr. Andrews
Ye Banks and Braes — *Mrs. Beach*
Daffodils — *Cyril Scott*
Miss Blossom Wilcox
Sonata for 'cello and piano — *St. Saëns*
Mr. Goerner and Mr. Breckenridge
Liebeslied, from "Die Walküre" — *Wagner*
Mr. Harroun
Barcarolle in F sharp — *Liadoff*
St. Francis walking on the Waves — *Liszt*
Mr. Upton
Suite for violin and piano — *York Bowen*
Numbers 1 and 2
Mrs. Charlotte Demuth-Williams and Mr. Breckenridge

PIANO RECITAL

By Professor William Treat Upton

Wednesday, October 14, 1914

Sonata in E flat, Op. 81 — *Beethoven*
Barcarolle in F sharp — *Liadoff*
Capriccio in B minor — *Brahms*
Légende St. Francois de Paule marchant sur les Flots — *Liszt*
Concerto No. 1 in F sharp minor — *Rachmaninoff*
Vivace moderato Andante cantabile
Allegro scherzando
Orchestral Parts on Second Piano
Mr. Breckenridge

MATINEE MUSICALE

Given in honor of Mr. Wilfrid Ward

Friday, March 12, 1915

Quartet in C, No. 17 — *Mozart*
Adagio Allegro
Andante Menuetto Finale
Mrs. Charlotte Demuth Williams, first violin
Mr. Homer Crain, second violin
Mr. Alvin Bemis, viola
Mr. Friedrich Goerner, 'cello
Elegie, for 'cello — *Fauré*
Allegro appassionato — *Saint-Saëns*
Mr. Goerner
Trio for piano, violin, and 'cello, op. 50 — *Tchaikovsky*
Written in memory of a great artist
Theme and Variations
Mr. W. K. Breckenridge, piano
Mrs. Charlotte Demuth Williams, violin
Mr. Friedrich Goernor, 'cello

ORGAN RECITAL

By Dr. George Whitfield Andrews

Saturday, April 10, 1915

Choral Prelude—"O Lamm Gottes, unschuldig" — *Bach*
Peters' Edition, Book 5, No. 44
Chromatic Fantasia — *Thiele*
Trois Pieces — *Lenormand*
Scena Pastorale — *M. Enrico Bossi*
Scherzo, Recitative, Choral and Fugue — *Guilmant*
Sonata No. 5
Aria — *G. W. Andrews*
Wistaria (By request) — *Cora Willis Ware*
The 94th Psalm—First Part — *Reubke*

CONCERT

Given before the Faculty and Students of Oberlin College

Thursday, May 6, 1915

Solemn Prelude, for organ — *Tertius Noble*
Sixth Sonata, first movement — *Guilmant*
Prof. Frederic B. Stiven

Andante from Spanish Symphony, for violin — *Lalo*
Praeludium and Allegro — *Pugnani-Kreisler*
Mrs. Charlotte Demuth Williams
(accompanied on the organ by Dr. Andrews)
Concerto in E flat, for piano and orchestra — *Liszt*
Mrs. Ada Morris Hastings and Conservatory Orchestra

ORGAN RECITAL

By Professor Frederic B. Stiven

Friday, May 7, 1915

Solemn Prelude, from Gloria Domini — *Noble*
Chorale No. 2, in B minor — *Franck*
Maestoso
Largamente con fantasia
Un poco meno lento
Songe d'Enfant — *Bonnet*
Christmas in Sicily — *Yon*
Allegro con fuoco, from Sixth Sonata — *Guilmant*
Chanson du Soir — *Matthews*
Magic Fire, from "Die Walküre" — *Wagner*
Toccata — *Gigout*

List of Special Recitals

CONCERT

Given for the

Faculty and Students of the Summer School

Friday, July 3, 1914

Vorspiel to "Lohengrin" arranged for organ — *Wagner*
Dr. G. W. Andrews
Romance — *Sibelius*
Prelude — *Rachmaninoff*
Mr. Harold Smith
A Voice by the Cedar Tree } — *Somervell*
Come into the Garden Maud }
Mr. Edgar D. Beach
Impromptu — *Sinding*
Etude Op. 10, No. 11 — *Chopin*
Mr. Lawrence Schauffler
To Norway — *Grieg*
I would my Song were like a Star — *Kursteiner*
Call me no more — *Cadman*
Mr. William J. Horner
Scherzo in B flat minor — *Chopin*
Mrs. Maude T. Doolittle

COMPLIMENTARY RECITAL

Given to the D. A. R. Convention

Wednesday Evening, October 28

Mr. Friedrich Goerner, 'Cellist
Mrs. Florence J. Clancy, Soprano
Mrs. Caroline H. Williams, Violinist
Mr. Bruce H. Davis, Accompanist

Andante — *Pergolesi*
Scherzo — *Godard*
Mr. Goerner

Lovers in the Lane — *Liza Lehmann*
Since first I met thee — *Mary F. Salter*
In the Garden

Mrs. Clancy

Prelude in E — *Zimbalist*
Orientale — *Cui*
Fire Fly — *Sauret*

Mrs. Williams

RECITAL

Given before the Women's Congregational Club of Cleveland

Friday, November 6, 1914

Italian Pastoral Scene for organ — *Bossi*

Dr. George W. Andrews

Two songs from "Trompeter of Säkkingen" — *Henschel*

Mr. Marshal Bryant

Romance for 'cello — *Golterman*
La Cinquantaine — *Gabriel-Marie*

Miss Gertrude Heacox

The Nile — *Leroux*

Miss Mildred Kenestrick
(Violin obbligato, Mr. Crain)

Melodie, for violin — *Gluck-Kreisler*
Souvenir — *Drdla*

Mr. Homer Crain

Trio in B flat, first movement — *Beethoven*

Mr. Schauffler, Piano Mr. Crain, Violin
Mr. Goerner, 'Cello

PIANO RECITAL

Mr. Arthur Newstead of Baltimore, Md.

Tuesday, November 17, 1914

Impromptu in B flat — *Schubert*
Le Coucou, Soeur Monique — Old French, 17th Century. — *Daquin, Couperin*
Ballade in F, op. 38 — *Chopin*
Etudes Nos. 1, 2, and 6, op. 25
Nocturne in G, op. 37
Scherzo in B flat minor, op. 31
Fantasie in C major, op. 17 — *Schumann*
Etude in F sharp — *Arensky*
Pres de la Mer
Two Sketches — *George F. Boyle*

Morning A Spring Breeze

Isolde's Liebestod, from "Tristan and Isolde" — *Wagner-Liszt*
La Campanella — *Liszt*

PIANO RECITAL

By Miss Grace Stewart Potter

Wednesday, April 14, 1915

Rhapsodie, Op. 79, No. 1
Intermezzo, Op. 118, No. 2
Capriccio in B minor, Op. 76
— *Brahms*

Fantaisie, Op. 49
Three Etudes
Waltz in E minor
Scherzo, Op. 20, No. 1 — *Chopin*

Minuetto — *Zanella*

Intermezzo Scherzando
Gigue all'Antica — *Leschetizky*

Fledermaus Waltz — *Strauss-Schütt*

DEDICATION

of the FINNEY MEMORIAL CHAPEL ORGAN

Friday, March 12, 1915

Organ Prelude
"Praise God from whom all blessings flow"
Statement and Prayer of Dedication
President King
Organ Amen
Hymn No. 63, Tune, Lyon
Improvisation
Professor George W. Andrews, Mus. D.
Hymn No. 658, Tune, Oberlin — *J. A. Demuth*
Organ Postlude
Sonata No. 3 — *Mendelssohn*
Con moto maestoso
Andante tranquillo
Dr. Andrews

List of Senior Recitals

RECITAL FOR TWO PIANOS

By MISS DOROTHY HUTCHINS and MISS EDITH ORMSBY

Tuesday, December 1, 1914

Variations on a theme by Beethoven — *St. Saëns*
Ride of the Valkyries, from "Die Walküre" — *Wagner-Ehrlich*
Song of the Rhine-daughters, from "Götterdämmerung" — *Wagner-Buths*
The Sorcerer's Apprentice, on Goethe's poem, "Der Zauberlehrling" — *Paul Dukas*
Arranged for two pianos by the author
Variations on an Original Theme — *Eduard Schütt*

PIANO RECITAL

By MISS DOROTHY P. HUTCHINS

Assisted by the Conservatory Orchestra

Monday, April 12, 1915

Toccata and Fugue in D minor — *Bach-Tausig*
Pavane — *Ravel*
Ballade in B minor — *Liszt*
Concerto in G minor — *St. Saëns*
Andante sostenuto
Allegro scherzando Presto

ORGAN RECITAL

By Miss Dorothy Hutchins

Monday, June 7, 1915

Sonata No. 9 — *Rheinberger*
Praeludium
Romanze
Fantasie and Fugue
Symphony No. 2 — *Widor*
Praeludium Circulare Pastorale
Andante Scherzo
Adagio Finale

PIANO RECITAL

By Miss Edith Worthington Ormsby

Assisted by the Conservatory Orchestra

Tuesday, June 1, 1915

English Suite No. 3 — *Bach*
Prelude and Gavotte
Prelude and Fugue — *Bernard*
Nocturne Op. 33, No. 1 — *Fauré*
Der Contrabandist — *Schumann-Tausig*
Caprice Espagnol — *Moszkowski*
Concerto in A minor — *Schumann*
Allegro affetuoso
Andantino grazioso Allegro vivace

PIANO RECITAL

By Mr. Frank S. Kenyon

Assisted by Mrs. Charlotte Demuth Williams, Violinist and Mr. Friedrich Goerner, 'Cellist

Monday, December 7, 1914

Sonata Op. 5 — *Brahms*
Allegro maestoso Andante
Scherzo Intermezzo Finale
Trio, Op. 27 for piano, violin and 'cello — *Schütt*
Allegro maestoso Andante tranquillo
Scherzo
Etude in C major — *Rubinstein*
Erotikon, Nos. 1, 2, 4 — *Sjögren*
La Campanella — *Paganini-Liszt*

ORGAN RECITAL

By Mr. Frank S. Kenyon

Thursday, June 3, 1915

Prelude and Fugue in A major — *Bach*
Allegro from First Symphony — *Widor*
Aria — *Handel*
Intermezzo — *Bonnet*
Sonata in E minor — *Merkel*
Grave-moderato Adagio molto
Introduction and Fugue

PIANO RECITAL

By Mr. Frank S. Kenyon

Assisted by the Conservatory Orchestra

Thursday, June 10, 1915

Toccata and Fugue in D minor — *Bach-Tausig*
Sonata Op. 53, Allegro con brio — *Beethoven*
Wiegenlied — *Brahms-Schütt*
Fireflies — *Mrs. Beach*
Concerto in D minor — *Rubinstein*
Moderato assai
Andante Allegro

PIANO RECITAL

By Mr. Benjamin H. Burtt, Jr.

Assisted by the Conservatory Orchestra

Tuesday, January 19, 1915

Thirty-two Variations in C minor — *Beethoven*
Croquis et Silhouettes en forme Valse — *Schütt*
Numbers 1, 4, 6
Concerto in A minor — *Schumann*
Allegro affettuoso
Intermezzo (Andantino grazioso)
Allegro vivace

PIANO RECITAL

By Mr. Benjamin Hardin Burtt, Jr.

Assisted by the Conservatory Orchestra

Wednesday, May 26, 1915

Sonata in B flat minor — *Chopin*
Grave—Doppio movimento Scherzo
Marche Funebre Presto
Concerto in B flat minor — *Tchaikovsky*
Andante—Allegro con spirito
Andantino semplice Allegro con fuoco

PIANO RECITAL

By Miss Isabel Eleanor Denison

Assisted by the Conservatory Orchestra

Monday, March 22, 1915

Suite — *Bach-Joseffy*
Overture Aria Bourée
Caprice in the Style of Scarlatti — *Paderewski*
Rhapsody No. 3 — *Dohnanyi*
Etude—Caprice — *Paganini-Schumann*
The Morning Wind — *Ernst Kullak*
Forest Elves — *Schytte*
Impromptu op. 34 — *Fauré*
Etude op. 10, No. 5 — *Chopin*
Nocturne op. 62, No. 1
Marionettes — *Stcherbatcheff*
Fantasie, for piano and orchestra — *Louis Aubert*

ORGAN RECITAL

By Miss Isabel Eleanor Denison

Friday, May 14, 1915

Fugue in D — *Bach*

Nuptial March in E — *Guilmant*
Sonata No. 11 in D minor — *Rheinberger*
I. Agitato II. Cantilene
III. Intermezzo IV. Fugue
Evening Bells and Cradle Song — *Macfarlane*
Variations on an Ancient Christmas Carol — *Déthier*

PIANO RECITAL

By Mr. James Husst Hall

Assisted by Mrs. Charlotte Demuth Williams, Violinist
Mr. Friedrich Goerner, 'Cellist
and the Conservatory Orchestra

Tuesday, March 23, 1915

Chromatic Fantasie — *Bach*
Gondoliera — *Liszt*
On Wings of Song — *Mendelssohn-Liszt*
Scherzo in C sharp minor, Etude Op. 25, No. 7 — *Chopin*
Trio, Op. 15 — *Smetana*
Allegro, ma non agitato
Moderato assai
Concerto in D minor — *MacDowell*
Larghetto calmato

PIANO RECITAL

By Miss Alma Clara Haller

Assisted by Mrs. Charlotte Demuth Williams, Violinist
Mr. Friedrich Goerner, 'Cellist
and the Conservatory Orchestra

Friday, March 26, 1915

Trio Op. 97 in B flat — *Beethoven*
Andante cantabile Scherzo
Meditation — *Tchaikovsky*
Träumerei — *Richard Strauss*
Theme Original et Variations Op. 19, No. 6 — *Tchaikovsky*
Concerto in B flat minor, Op. 32 — *Scharwenka*
Allegro patetico

SONG RECITAL

By Miss Alma Clara Haller

Mr. Lawrence Schauffler, Accompanist

Wednesday, May 19, 1915

Tu se' morta, from "Orfeo" — *Monteverde*
Auf dem Meere — *Franz*
Wer machte dich so krank, Alte Laute — *Schumann*
Vier Lieder — *Schütt*
Ich schlage dich, mein Tamburin
Lieber Hirte, zarter Jüngling
Auf meinem Lager wach' ich in der Nacht
Wozu, wozu mir sein sollte das Haar
Le Silence — *Büsser*

Infidélité — *Hahn*
Chanson de Janvier — *Godard*
Violons dans le Soir — *Saint-Saëns*
(Violin obbligato, Mr. Bemis)
The Sunrise wakes the Lark to sing — *Whiting*
Sweetheart thy Lips are touched with Flame — *Chadwick*

ORGAN RECITAL

By Miss Alma Clara Haller
Tuesday, June 8, 1915

Passacaglia in C minor — *Bach*
Contrasts Gavotte — *Elgar*
Finlandia — *Sibelius*
Bridal Song — *Jensen*
Piece Heroique — *Franck*
Adagio espressivo — *Geo. W. Andrews*
Prelude and Fugue on B-A-C-H — *Liszt*

VIOLIN RECITAL

By Miss Amy Lufkin Foster
Monday, April 19, 1915

Double Concerto in D minor — *Bach*
Vivace
Largo, ma non tanto
Allegro
Miss Foster and Mr. Crain
Suite No. 4 in D minor — *Ries*
Intrada Sarabande Gavotte
Gavot and Menuet — *John Stanley* (1713-1786)
Melodie — *Tchaikovsky*
Aus der Heimat — *Smetana*
Quartettino, Op. 5 — *W. Pogojeff*
Allegro Andante Menuetto
Miss Foster, Mrs. Williams, Mr. Bemis, Mr. Goerner

PIANO RECITAL

By Miss Eleanor Hill
Assisted by the Conservatory Orchestra
Tuesday, April 20, 1915

Rhapsodie in G minor — *Brahms*
Barcarole in G major — *Rubinstein*
Etude, "La Nuit" — *Glazounoff*
Mazurka, Op. 56, No. 1
Three Etudes, A flat, Op. 10 Nos. 7 and 12 — *Chopin*
Concerto in F minor for piano and orchestra — *Chopin*
Maestoso Larghetto Allegro vivace

SONG RECITAL

By Miss Mildred Kenestrick
Mr. Harold D. Smith, Accompanist
Tuesday, May 4, 1915

O Rosa rosa!
Che pena e che dolor — *Tuscan Folksongs*
O Sleep, why dost thou leave me? — *Handel*
Chanson russe — *Paladilhe*

Maman, dites moi	*Weckerlin*
A Swan Solveig's Song With a Water-lily	*Grieg*
Träume	*Wagner*
Auf dem Wasser zu singen	*Schubert*
Waldesgespräch	*Schumann*
The Sleep that flits on Baby's Eyes	*Carpenter*
Two English Lyrics	*J. M. Craven*
Sunset in the Desert	*Gertrude Ross*
The Year's at the Spring	*Mrs. Beach*

PIANO RECITAL

By Miss Mary Isabel Ingell

Assisted by the Conservatory Orchestra

Monday, May 10, 1915

French Suite No. 5	*Bach*
Allemande Courante	
Gavotte Gigue	
Le Cavalier Fantastique	*Godard*
Clair de Lune	*Debussy*
Air de Ballet, Op. 36, No. 5	*Moszkowski*
Spring Song	*Henselt*
Valse in A flat	*Chopin*
Concerto in E minor	*Chopin*
Romance Rondo	

ORGAN RECITAL

By Miss Mary Isabel Ingell

Thursday, June 10, 1915

Fugue in D minor	*Bach*
Pastoral Sonata	*Rheinberger*
Pastorale Intermezzo Fugue	
The Curfew	*Horsman*
Toccata	*Federlein*

SONG RECITAL

By Miss Elizabeth Cortelyou Bailey

Mr. Lawrence H. Schauffler, Accompanist

Tuesday, May 11, 1915

Amarilli, mia bella	*Caccini*
Danza, danza, fanciulla gentile	*Durante*
Im Freien Die Forelle	*Schubert*
Sternlein, sag' mir an	*M. Mussorgsky*
An eine Æolsharfe Vergebliches Ständchen	*Brahms*
Lydia Mai	*Fauré*
Air de Louise	*Charpentier*
April	*Albert Mack*
"When I bring you color'd Toys"	
"On the Seashore of endless Worlds"	*John Alden Carpenter*
The Call of Radha	*Harriet Ware*

RECITAL OF ORIGINAL COMPOSITIONS

By Mr. Homer P. Whitford

Thursday, May 13, 1915

Fughetta in D — Piano, four hands
Mr. James Hall and Mr. Ben Burtt

Idylle, "An Old Apple Orchard" — Violin
Mrs. Charlotte Demuth Williams

Mazurka in E flat — Piano
Mr. Whitford

Three Songs
- O Come With Me
- Lied
- Spring Song

Miss Lenna Royce

Adagio Serenade — Organ
Dr. G. W. Andrews

ORGAN RECITAL

By Mr. Homer P. Whitford

Assisted by the Conservatory Orchestra

Wednesday, June 9, 1915

Prelude and Fugue in A minor — *Bach*
In the Garden, from "A Rustic Wedding" — *Goldmark*
Sonata No. 1 in D minor — *Merkel*
Allegro Adagio
Introduction and Fugue
Concerto in F major, for organ and orchestra — *Rheinberger*
Andante Finale

SONG RECITAL

By Mr. Hugh Raymond Newsom

Miss Mary Ingell, Accompanist

Thursday, May 20, 1915

Aria from "Don Sebastiano" — *Donizetti*
O Lisbona, alfin ti miro
Das Wirtshaus — *Schubert*
Zwei Venezianische Lieder — *Schumann*
Leis rudern hier
Wenn durch die Piazzetta
Provenzalisches Lied — *Schumann*
Die Sterne — *Schubert*
Sakuntala — *Sinding*
Herbst
Scorned Love — *Kurt Schindler*
Three Songs in a Garden — *Hugh Newsom*
At Morn
At Even
At Night
Jung Dietrich — *Henschel*

RECITAL OF ORIGINAL COMPOSITIONS

By Mr. Hugh Raymond Newsom

Monday, June 7, 1915

Sonata for violin and piano
Allegro Adagio Rondo
Mrs. Williams and Mr. Breckenridge

Orientale, for flute, 'cello and harp
Mr. Rothrock, Mr. Goerner, Miss Jensen
Fantasia in C minor for 'cello and piano
Mr. Goerner and Miss Denison
Cantata, "The Vision of Sir Launfal"
(From the poem of James Russell Lowell)
Chorus of Forty Voices, assisted by
Soprano—The Narrator,
Mrs. Florence Jenney Clancy
Baritone—Sir Launfal,
Mr. Clayton Inman, of Chicago
Bass—The Christ in Leper's Guise
Mr. Howard White, of the Boston Opera
Organ—Mr. Stiven
Piano—Mr. Harold Smith

PIANO RECITAL

By Miss Marion Elizabeth Haggerty
Assisted by Mr. Friedrich Goerner, 'Cellist
and the Conservatory Orchestra
Monday, May 24, 1915

Sonate for piano and 'cello, Op. 6 — *Richard Strauss*
Allegro con brio
Third Scherzo — *Balakireff*
Berceuse — *Chopin*
Etude on False Notes — *Rubinstein*
Concerto in A minor — *Schumann*
Allegro affettuoso Andantino grazioso
Allegro vivace

ORGAN RECITAL

By Miss Helen M. Hall
Monday, May 24, 1915

Toccata and Fugue in D minor — *Bach*
Andantino — *Chauvet-Guilmant*
Sonata No. 6 — *Rheinberger*
I. Preludio II. Intermezzo
II. Marcia Religiosa IV. Fuga
Echo Bells — *Brewer*
Allegro Vivace from Symphonie No. 4 — *Widor*

PIANO RECITAL

By Miss Florence May Nichols
Assisted by
Mrs. Williams, Mr. Bemis, Mr. Goerner, Miss Denison
Tuesday, May 25, 1915

Blumenstück, Op. 19 — *Schumann*
Gavotte in B minor — *Bach-St. Saëns*
Impromptu Op. 36 } *Chopin*
Valse Op. 42 }
Roundelay — *Palmgren*
Au Couvent — *Borodin*
Etude in Octaves — *Campbell-Tipton*
Allegro Appassionato, Op. 70 — *St. Saëns*
(Second piano, Miss Denison)
Quartet in E flat — *Rheinberger*
Menuet Allegro

PIANO RECITAL

By Miss Stella Celesta Bixel

Assisted by Mr. Homer Crain, Violinist

Thursday, May 27, 1915

Sonata in C minor for piano and violin — *Grieg*
Allegro molto ed appassionato
Allegretto espressivo alla Romanza
Allegro animato
Waltz in E minor — *Chopin*
On the Holy Mount — *Dvorak*
Au Bord d'une Source — *Liszt*
Concerto in C minor — *Beethoven*
Largo Rondo
(Orchestral parts on the organ, Mr. Davis)

PIANO RECITAL

By Miss M. Marie Wood

Assisted by Mr. Howard J. Barnum, Violinist

Thursday, June 3, 1915

Sonata for Piano and Violin — *Berwald*
Romance Allegro molto
Prelude and Fugue in D minor — *MacDowell*
Prelude in A minor — *Debussy*
Tarantelle — *Liszt*
Concerto in G minor — *Saint-Saëns*
Andante sostenuto Scherzo
Presto
(Mr. Schauffler at second piano.)

VIOLIN RECITAL

By Miss Iva Lucile Brown

Assisted by Mrs. Charlotte Demuth Williams

and the Conservatory Orchestra

Saturday, June 5, 1915

Adagio from Eighth Concerto — *Spohr*
Sonata in G minor — *Tartini*
Moderato Presto non troppo
Largo Allegro comodo
La Précieuse — *Couperin-Kreisler*
Andantino — *Martini-Kreisler*
Berceuse — *Townsend*
Humoreske — *Tor Aulin*
Concerto in D minor — *Vieuxtemps*
Introduction Adagio religioso

PIANO RECITAL

By Mr. Harry D. Fay

Assisted by the Conservatory Orchestra

Tuesday, June 8, 1915

Sonate Op. 81a — *Beethoven*
Les Adieux L'Absence
Le Retour
Ballade Op. 24 — *Grieg*
La Campanella — *Paganini-Liszt*
Concerto in E flat — *Liszt*

Students' Recitals

STUDENTS' RECITAL

Wednesday, September 30

Sonata No. 6, for organ, first movement — *Guilmant*
Mr. Stiven

Romance in F minor — *Tchaikovsky*
Miss Strong

An die Music — *Schubert*
The Sea — *MacDowell*
Mr. Bryant

I am thy Harp — *Woodman*
Wohl zu eignem Lied — *Rachmaninoff*
Miss Sylvia Clisby

Pavane — *Ravel*
Miss Hutchins

Mein schoener Stern — *Schumann*
La Maison Grise — *Messager*
Mr. Joseph Morrison

Overture — *Bach-Joseffy*
Miss Denison

STUDENTS' RECITAL

Wednesday, October 7

Fantasie and Fugue from Sonata in B minor — *Rheinberger*
Miss Hutchins

Romance for 'cello and piano — *Golterman*
Miss Heacox

Three Shadows — *Campbell-Tipton*
Mr. Newsom

Loure — *Bach*
Capriccio — *Scarlatti*
Miss VanBuren

Tuscan Folksong, O Rosa, Rosa — *Blair Fairchild*
Ein Schwan — *Grieg*
Miss Kenestrick

Ballade in G minor — *Brahms*
Mr. Harold Smith

STUDENTS' RECITAL

Wednesday, October 21

Fugue in D major — *Bach*
Miss Denison

Two songs from "Thistledown" — *Gerrit Smith*
Miss Andrews

Two Album Leaves, op. 28 — *Grieg*
Miss Talamo

Berceuse from "Jocelyn," for 'cello — *Godard*
Miss Arnold

Op. 16, No. 2 — *Nevin*
Miss Brassil

Autumn Thought — *Massenet*
Miss Chambers

Nocturne, op. 62, No. 2 — *Chopin*
Mr. Snyder

Fantasie Impromptu *Chopin*
Miss Ruggles
Aria from "St. Paul," Jerusalem, thou that killest
(Organ Accompaniment) *Mendelssohn*
Miss Royce
Ballade in F *Chopin*
Mr. Burtt
Concerto for double bass *Stein*
Mr. Don Parmelee

STUDENTS' RECITAL

Wednesday, October 28, 1914

L'Arlésienne (Overture) *Bizet*
Conservatory Orchestra
Ah! Love but a Day *Mrs. Beach*
Miss Crofoot
Au Village *Schütt*
Miss Cowling
Sunset *Goring-Thomas*
Serenade from "Le Roi l'a dit" *Delibes*
Miss McDonald and Miss McNaughton
Trio in G minor, first movement *Godard*
Piano, Violin, 'Cello
Miss Anderson, Miss Bugbey, Mr. Goerner
Alte Liebe *Brahms*
An einem Veilchen
Miss Talamo
Melodie for violin *Gluck-Kreisler*
Mr. Crain
Allegro Maestoso from Sonata Op. 5, for piano *Brahms*
Mr. Kenyon
Suite Algerienne, for two pianos *St. Saëns*
Prelude—Moorish Rhapsody
Miss Denison and Miss Schellinger

STUDENTS' RECITAL

Wednesday, November 4

Fugue in G minor for organ *Bach*
Mr. Kenyon
Des Abends *Schumann*
Aufschwung *Schumann*
Miss Miller
The two Larks *Leschetizky*
Miss Chambers
Crying of Water *Campbell-Tipton*
Serenade *Leroux*
Miss McDonald
Galatea *Jensen*
Humoresque in G *Tchaikovsky*
Miss Whipple
Romanza *Rachmaninoff*
Miss Harris
Adagio espressivo for organ *Geo. W. Andrews*
Miss Haller

Etude in E major — *Chopin*

Miss Ingell

Amarilli — *Caccini*
Danza, danza — *Durante*

Miss Bailey

Trio in B flat Op. 70, first movement — *Beethoven*
Mr. Schauffler, Mr. Crain, Mr. Goerner

STUDENTS' RECITAL

Wednesday, November 11

Preludio from Sonata op. 119 for organ — *Rheinberger*
Mr. Broughton

O Come with me
Du bist wie eine Blume — *Homer Whitford*
Spring Song

Miss Royce

Melodie for violin — *Kocian*
Bourrée — *Handel*

Miss Kritschgau

Prelude and Fugue in E minor — *Mendelssohn*
Mr. Whitlock

En Priere — *Fauré*
I wept, beloved — *Hüe*

Miss McNaughton

Impromptu in A flat — *Chopin*

Miss Wentworth

A Meeting — *Fauré*
Good-bye

Miss Wagner

Preludes, Nos. 17 and 19 — *Chopin*

Mr. Schauffler

Sonata for piano and violin — *Robert Kahn*
Andante sostenuto Allegro molto vivace
Adagio Allegro energico
Mrs. Bennett, Piano; Mrs. Williams, Violin

STUDENTS' RECITAL

Wednesday, November 18

Scenes Alsaciennes—Au Cabaret — *Massenet*
Conservatory Orchestra

Lamentation, for organ — *Guilmant*

Miss Ormsby

Wir Wandelten — *Brahms*

Miss Maratta

Adoration, for violin — *Borowski*

Miss Grafton

Prelude in C sharp minor, op. 45 — *Chopin*

Miss Hoffman

Bonne Nuit — *Massenet*
Les Oiselets

Miss Kriebel

Rhapsodie in D major for organ — *St. Saëns*

Miss Nickerson

Serenade in G minor — *Rubinstein*

Miss Tritschler

Wand'rer's Nachtlied — *J. M. Craven*
He that loves a rosy Cheek
Mr. Adams
Abendlied — *Russell Broughton*
Willow Song
Miss Kenestrick
Sposalizio — *Liszt*
Mr. Fay

STUDENTS' RECITAL

Wednesday, November 25

Etude Mélodique — *Raff*
Miss Burwell
German Song, transcribed for cornet — *Stegelli*
Miss Yerger
Moonshine — *MacDowell*
The Eagle — *MacDowell*
Miss Buchta
Romance sans Paroles, for violin — *van Goens*
Menuetto — *Handel*
Miss Daugherty
The Pilgrim's Song — *Tchaikovsky*
Mr. Maize
Liebeslied for violin — *Kreisler*
Schön Rosmarin — *Kreisler*
Miss Gibbs
Paysage — *Reynaldo Hahn*
Morning — *Rachmaninoff*
Miss Nichols
Finale from Sonata op. 5 — *Brahms*
Mr. Kenyon
Traum durch die Dämmerung — *Strauss*
Aubade — *Fauré*
Miss Catherine Burtt

STUDENTS' RECITAL

Wednesday, December 2

Andantino and Finale, from Trio in F — *Gade*
Miss Miller, Mr. Crain, Mr. Goerner
Polonaise in B flat major — *Chopin*
Miss King
The Garland — *Mendelssohn*
Miss Aldrich
Etude in D flat — *Bortkiewicz*
Miss Dunham
Morning — *Saint-Saëns*
Miss Andrews
Margaret at the Spinning Wheel — *Schubert*
Miss Pinkney
Allah — *Chadwick*
How dear to me the Hour — *Sjögren*
Miss Tschanen
Mit deinen blauen Augen — *Strauss*
La bonne Chanson — *Laparra*
Mr. Bryant

STUDENTS' RECITAL

Wednesday, December 9

Trio in F, first movement — *Godard*
Mr. Snyder, Miss Bath, Mr. Goerner

Minuet from Sonata No. 4 for organ — *Guilmant*
Miss Miller

Sonata in A major for violin — *Handel*
Miss Bartlett

Shepherd and Shepherdess — *Godard*
Arabesque — *Leschetizky*
Miss Swanson

Unmindful of the Roses — *Coleridge-Taylor*
Mirage — *Liza Lehmann*
Miss Warren

Sonette in E major — *Liszt*
Miss Morris

The Silver River — *James Hall*
An Answer
Miss Kenestrick

Intermezzo Polacca — *Paderewski*
Miss Taylor

Das Wirtshaus — *Schubert*
Scorned Love — *Kurt Schindler*
Mr. Newsom

Gondoliera — *Liszt*
Miss Muir

Rhapsodie Op. 119 — *Brahms*
Miss Wagner

Sonata for piano Andante — *Sjögren*
Mr. Fay

STUDENTS' RECITAL

Wednesday, December 16

Prelude from Sonata No. 3 for organ — *Guilmant*
Miss Cowling

Trio in B flat, first movement — *Rubinstein*
Miss Nickerson, Miss Bartlett, Mr. Goerner

Polonaise in C minor — *Chopin*
Mr. Holtcamp

Adagio — *Ariosti*
Mazurka in G minor for 'cello — *Popper*
Miss Arnold

Prelude Op. 10 — *MacDowell*
Miss Warren

Nocturne Op. 9, No. 2 — *Chopin*
Mr. Schauffler

Etude in D flat — *Liszt*
Miss Nickerson

Concerto in A minor — *Schumann*
Intermezzo and Finale
Mr. Burtt and Conservatory Orchestra

PIANO RECITAL

Monday, December 21, 1914

Italian Concerto, two movements — *Bach*
Miss Ammon

Nocturne in B flat minor — *Chopin*
Miss Hansen

Sonata, Op. 10, No. 2, first movement — *Beethoven*
Miss Lake

Impromptu — *Antipow*
Album Leaf — *Grieg*
Miss Jackson

Pastorale Variée — *Mozart*
Miss Kinney

Barcarolle — *Grodzky*
Miss Long

Valse in G flat — *Antipow*
Miss Hoffman

Etude in D flat — *Bortkiewicz*
Miss Dunham

Impromptu in G flat — *Chopin*
Miss Morris

STUDENTS' RECITAL

Wednesday, January 13

Italian Concerto, first movement — *Bach*
Miss Ammon

Nocturne for 'cello — *Zamber*
Miss Brown

Endymion — *Liza Lehmann*
Miss Ward

Concerto for violin Andante — *Mendelssohn*
Miss Biederwolf

Impromptu in F sharp — *Chopin*
Miss Nichols

Intermezzo for organ — *Bonnet*
Mr. Kenyon

The Mountain Maid — *Grieg*
When I bring you colored Toys — *John Alden Carpenter*
Miss McNaughton

Romanza for violin — *Wieniawski*
Mr. Hale

Spring Song
At Evening — *Raff*
Miss Bixel

Prelude and Romance — *Gliere*
Mr. Snyder

Duet from the "Marriage of Figaro" — *Mozart*
Miss Royce and Miss Kenestrick

Trio in D minor, first movement — *Arensky*
Miss Wagner, Miss Bugbey, Mr. Goerner

STUDENTS' RECITAL

Wednesday, January 27

Fugue on B-A-C-H, No. 2, for organ — *Schumann*
Mr. Gridley

Trio in C minor, first and second movements *Beethoven*
Miss Harris, Mr. Crain, Mr. Goerner

Andante for violin *Sitt*
Miss Taylor

Sonate Op. 78, first movement *Beethoven*
Miss Pinkney

Third Nuptial March for organ *Guilmant*
Miss Haggerty

Romanza for violin *D'Ambrosio*
Miss Heter

Ballade in D minor *Brahms*
Miss Schellinger

Sonata in A major, for piano and violin *Brahms*
Andante and Finale
Miss Ingell and Mr. Bemis

Bonnie wee Thing *Liza Lehmann*
Miss Tschanen

The Lake *Wilhelm Berger*
Mr. Newsom

Impromptu—Roccoco for two pianos *Schütt*
Mr. Snyder and Mr. Fay

STUDENTS' RECITAL
Wednesday, February 10

Sonata No. 7, for organ Allegro non troppo *Rheinberger*
Miss Nickerson

Trio in G minor, second and third movements *Godard*
Miss Anderson, Miss Bugbey, Mr. Goerner

Fairy Lullaby *Mrs. Beach*
Miss Crofoot

Valse Champetre *Schütt*
Miss Cowling

Gavotte *Gebhard*
Miss Schutts

Nocturne op. 20 *Strelezki*
Miss Harris

Lullaby *Napravnik*
Miss Pinkney ('Cello obbligato, Mr. Goerner)

Nocturne in B flat *Paderewski*

Sonata op. 26 Finale *Beethoven*
Miss Chambers

Ballade in A flat *Chopin*
Miss Matthews

STUDENTS' RECITAL
Wednesday, February 17

Allegro non troppo, from Sonata No. 7 for organ *Rheinberger*
Miss Nickerson

Sonata op. 31, No. 2, first movement *Beethoven*
Miss Andrews

Just as a Lark
Spring Song } *Rubinstein*
Miss Schellinger

Two Preludes *Chopin*
Miss Macmillan

Nocturne op. 20, No. 1 *Sgambati*
Miss Strong
Sarabande and Gavotte from Suite in D minor for violin *Ries*
Miss Foster
Nightfall *Horatio Parker*
I arise from Dreams of thee *Whelpley*
Miss Talamo
Nachklingen *Hofman*
Miss Popp
Lusinghe piu care *Handel*
Miss Pinkney
Fantasie *Aubert*
Miss Denison
(Organ, Mr. Davis; Second Piano, Miss Schellinger)

STUDENTS' RECITAL
Wednesday, February 20

Sonata Op. 31, No. 3 Menuet and Scherzo *Beethoven*
Miss Todd
Autumn Sadness *Nevin*
The Sea *Grant-Schaeffer*
Miss Steele
Etude—Caprice *Ganz*
Miss Krause
Oh Lovely Night *Landon Ronald*
Mr. Maize
('Cello obbligato, arranged by Mr. Whitlock, Miss Heacox)

Le Chemin du Ciel *Augusta Holmes*
Miss Nichols
Gavotte from Sonate No. 6 for violin *Bach*
Mr. Crain
Nocturne in F sharp major *Chopin*
Etude Op. 10, No. 5
Miss Matthews
Romance for 'cello *Daniel van Goens*
Gavotte *Lee*
Miss Heacox
Ballet *Debussy*
Miss Nickerson
Fantasia in C minor for 'cello and piano *Hugh Newsom*
Mr. Goerner, Mr. Upton
Waldmärchen No. 1, for piano and strings *Schütt*
Miss Royce, Miss Bath, Mr. Goerner

STUDENTS' RECITAL
Tuesday, March 2

Fugue from Sonata Pastorale, for organ *Rheinberger*
Miss Ingell
Cossack's Cradle Song *Halsey*
Miss Long
Sonate op. 31 No. 2, first movement *Beethoven*
Mr. Meyer
Lungi dal caro bene *Secchi*
Miss Wiggins

Andante from Concerto in A minor for violin — *Sitt*
Miss Todd

From Grief I cannot measure
The Woods — *Franz*
Miss Wells

The Waving Scarf — *Couperin*
Au Jardin — *Nikolaiew*
Miss Morris

Canzonetta for cornet — *Niemann*
Miss Yerger

L'Esclave — *Lalo*
Chanson de Janvier — *Godard*
Miss Haller

Invocation for Violin, Harp, and Organ — *Louis Ganne*
Miss Bartlett, Miss Sampson, Miss Denison

Romance from the Opera "Lo Schiavo" — *Gomez*
Sonnet Matinal — *Massenet*
'Tis Snowing — *Bemberg*
The Day is done — *Spross*
Homeward — *Campbell-Tipton*
Mr. Warren Whitney, of Cleveland

STUDENTS' RECITAL
Wednesday, March 10

Trio in G minor Adagio and Scherzo — *Dvorak*
Miss Schellinger, Miss Bugbey, Mr. Goerner

Where'er ye walk — *Handel*

The Cock shall crow — *John A. Carpenter*
Mr. Simms

Sonata for piano and violin Allegro — *Grieg*
Miss Bixel, Mr. Crain

Variations in B flat — *Chopin*
Miss Hoffman

Sarabande — *Rameau-MacDowell*
Miss Whipple

Indian Lament, for violin — *Dvorak-Kreisler*
Mr. Crain

Nymphes et Sylvains — *Bemberg*
Miss MacDonald

Two Preludes — *Chopin*
Miss Wagner

Melodie in E major — *Rachmaninoff*
Miss Burwell

Fantasia for violin and piano — *Miss Doris Bugbey*
Mrs. Williams, Mr. Schauffler

Barcarolle in G major — *Moszkowski*
Miss Ruggles

Sonate op. 37, first movement — *Tchaikovsky*
Mr. Schauffler

STUDENTS' RECITAL
Wednesday, March 17

Fugue from Sonata No. 2 for organ — *Mendelssohn*
Miss Cowling

Prelude and Fugue in C sharp — *Bach*
Miss Taylor

Florian's Song — *Godard*
Miss S. Browne

Prelude and Fugue in C — *Bach*
Mr. Meyer

My Heart and the Rain — *Neidlinger*
Tomorrow — *Henschel*
Miss Montgomery

Prelude No. 11
Etude in A flat major — *Chopin*
Miss Wentworth

Andantino for violin — *Martini-Kreisler*
Rigaudon — *Monsigny*
Miss Biederwolf

The Gipsy — *Tchaikovsky*
The Danza — *Chadwick*
Miss Buchta

Water Sprite — *Godard*
Miss Miller

Rigoletto (Paraphrase) — *Verdi-Liszt*
Mr. Zabriskie

My Heart ever Faithful — *Bach*
Zueignung
Heimkehr — *Strauss*
D'une Prison — *Panizza*
O Don Fatale — *Verdi*
Mrs. Regina Hassler Fox, of New York City

STUDENTS' RECITAL

Wednesday, March 24

The Deluge — *St. Saëns*
Forty violins, piano and organ

Prelude and Fugue in D minor — *Bach*
Miss Strong

Adagio from Sonata op. 46, for piano and 'cello — *Bernard*
Miss Harris, Mr. Goerner

Il Ritorno — *Palloni*
Miss Long

Impromptu — *Sinding*
Miss Payne

L' Heure exquise — *Reynaldo Hahn*
Faith in Spring — *Schubert*
Miss Tschanen

Cradle Song — *Henselt*
Gigue in G minor — *Handel*
Miss Bixel

Concerto in A minor for violin Andante — *Bach*
Miss Keppel

Chant d'Amour — *Stojowski*
Bird Etude — *Henselt*
Miss Ammon

Ave Maria — *Percy B. Kahn*
Miss Royce
(Violin obbligato, Mr. Crain)

Two Arabesques — *Arensky*
Mr. Schauffler

Trio op. 72, second and third movements — *Godard*
Mr. Snyder, Mrs. Williams, Mr. Goerner

CLASS RECITAL

Thursday, March 25, 1915

Novelettes Nos. 1 and 2 for piano and strings — *Gade*
Miss Yerger, Miss Bugbey, Mr. Goerner

Fantasie in D minor — *Mozart*
Miss Newman

Gigue in A — *Corelli*
Mr. Marsh

Prelude in C sharp minor — *Rachmaninoff*
Mr. Eslinger

Capriccietto — *Moszkowski*
Miss Eddy

Passepied — *Delibes*
Miss Armstrong

La Fileuse — *Whiting*
Miss Van Fleet

Trilby — *Godard*
Miss Collier

Tambourin — *Raff*
Miss Thimsen

Barcarolle — *Gradzky*
Miss Hawkins

Mazurka — *Mack*
Miss Fraser

Nocturne in G — *Rubinstein*
Mr. DeVaux

Humoresque — *Gröndahl*
Miss Hopkins

La Romanesca — *Liszt*
Miss Roberts

CLASS RECITAL

Saturday, March 27, 1915

Gavotte in B — *Godard*
Miss Ford

Cascade — *Gurlitt*
Miss Hidber

Poupée Valsante — *Poldini*
Miss McCartney

Melody in G flat — *Cadman*
Miss Kelley

In the Forest — *MacDowell*
Brooklet — *Heller*
Miss Helfrick

Cradle Song — *Goldbeck*
Miss Miller

To Spring — *Grieg*
Miss Wedgwood

On the Holy Mount — *Dvorak*
Miss Shanks

En Courant *Godard*
Miss Edwards
Waltz Chromatique *Leschetizky*
Miss Reiser
Berceuse *Chopin*
Miss Brassill
Ballade *Rheinberger*
Miss Alten

RECITAL
Tuesday, April 13

Trio in B flat op. 121 No. 3 *Rheinberger*
Miss Pinkney, Miss Bugbey, Mr. Goerner
Serenade *Widor*
Spring is at the Door *Quilter*
Miss Kennedy
Two Poems *Scriabine*
Mr. Cohen
The Rose of Ispahan *Fauré*
Miss Wilcox
Arabesque *Debussy*
Miss Lake
June *Mrs. Beach*
Miss Crofoot
Sonata op. 78, first movement *Beethoven*
Miss Krause

STUDENTS' RECITAL
Wednesday, April 21

Trio in B flat, first movement *Rubinstein*
Miss Dunham, Miss Bartlett, Mr. Goerner
Fantasie in C minor *Bach*
Miss McDonald
Long ago, Sweetheart mine *MacDowell*
The Quest *Eleanor Smith*
Miss Chambers
Theme and Variations in D minor *Handel*
Miss Cowling
On the Shore
Dreams *Von Fielitz*
Miss Dogan
Nocturne for violin *Sitt*
Mr. Hale
Psyche (with violin Obbligato) *Paladilhe*
The Year's at the Spring *Mrs. Beach*
Miss Andrews
Impromptu in G flat *Chopin*
Miss Morris
Prelude Op. 28, No. 6 *Chopin*
Song without Words No. 10 *Mendelssohn*
Miss Strong
Intrada for violin *Desplanes*
Tambourin *Rameau-Kreisler*
Miss Bugbey
Les Cygnes *Reynaldo Hahn*

O tell me, Nightingale — *Liza Lehmann*
Miss Talamo
O let Night speak of me — *Chadwick*
A Nocturne — *Kramer*
Miss Channon
Idylle for violin — *Homer Whitford*
Mrs. Williams

STUDENTS' RECITAL

Wednesday, April 28

Legende Op. 16 — *Paderewski*
Miss Strong
Elselein — *Franz*
Cradle Song — *Smetana*
Miss Price
Adoration, for violin — *Borowski*
Miss Kritschgau
Etude in E major Op. 10, No. 3 — *Chopin*
Miss Matthews
Know'st thou the Land? — *Tchaikovsky*
Miss Ward
Poems, Op. 32 Nos. 1, 2, and 4 — *MacDowell*
The Eagle The Brook Winter
Miss Inskeep
Erotikon, two numbers — *Sjögren*
Miss Johnston
Meditation for violin from "Thais" — *Massenet*
Miss Grafton
Rhapsodie in F sharp minor — *Dohnanyi*
Miss Hoffman
Offrande — *Reynaldo Hahn*
Snow — *Sigurd Lie*
Mr. Bryant
Ballade in G minor — *Chopin*
Mr. Whitlock

STUDENTS' RECITAL

Wednesday, May 5, 1915

Trio in C minor Minuet Presto — *Beethoven*
Miss Harris, Mr. Crain, Mr. Goerner
Prelude from English Suite in G minor — *Bach*
Miss Warren
Gigue in G minor — *Bach*
Miss VanBuren
The Bell — *Saint-Saëns*
Miss Wood
Romance in F minor — *Tchaikovsky*
Mr. Cobb
Driadentanz — *MacDowell*
Miss Long
L' Oiseau s'en vole — *Massé*
Tired Hands — *Sanderson*
Miss Lovett
Two Caprices op. 43 — *Arensky*
Miss Muir

Forest Scenes *Schumann*
Departure Prophetic Birds
Miss Schoeffel
Wir Wandelten *Brahms*
Ständchen
Miss McDonald
Sonata in C major, first movement *J. M. Craven*
Mr. Breckenridge

SONG AND PIANO RECITAL
By Miss Lenna M. Royce
Miss Lelah Harris, Accompanist
Thursday, May 6, 1915

Für Musik *Franz*
Traum durch die Dämmerung *Strauss*
Si tu veux, Mignonne *Massenet*
La Cloche *Saint-Saëns*
In the Twilight *Lang*
Across the Hills *Rummel*
Ecstacy
Quintet in A Op. 114 for piano and strings *Schubert*
Allegro Andante Scherzo

BRAHMS SONG RECITAL
By Miss Marjorie Talamo
Miss Alma Haller, Accompanist
Monday, May 10, 1915

Minnelied
Alte Liebe
Auf dem Kirchhofe
Meine Liebe ist grün
Longing at rest
(Viola obbligato, Mr. Bemis)
Sapphische Ode
Immer leiser wird mein Schlummer
An ein Veilchen
O liebliche Wangen
Quartet Ave Maria
Miss McDonald, Miss Wagner, Miss Talamo, Miss Haller
Miss Haggerty, Accompanist

STUDENTS' RECITAL

Prelude and Fugue in C minor *Bach*
Miss Whipple
Trio in B flat, first movement *Beethoven*
Mr. Schauffler, Mrs. Williams, Mr. Goerner
Ritornelle *Chaminade*
Miss Jensen
Concerto in A minor for violin, first movement *Bach*
Miss Coe
Gavotte-Caprice *Stavenhagen*
Miss Lovett
Traum der Nikia *Godard*
Miss Taylor
Allégresse *Sinding*
Miss Winters

A Swan — *Grieg*
To a Water-lily

Miss Tschanen

Etude — *Poldini*
Arabesque — *Leschetizky*

Miss Todd

The Dove (Tuscany Folk Song) — *Arr. by Kurt Schindler*
Aria from "Lakme" — *Delibes*

Miss McDonald

Nocturne
Matinale — *Campbell-Tipton*

Mr. Hall

SONG RECITAL

By Miss M. Alice Ward

Miss Eleanor Hill, Accompanist

Wednesday, May 19, 1915

Pur dicesti — *Lotti*
Du bist die Ruh' — *Schubert*
Er ist gekommen — *Franz*
Jugend — *Van Eyken*
Embarquez-vouz! — *Godard*
A des Oiseaux — *Hüe*
Chanson Provencale — *d'Ozanne*
The Canary — *Tchaikovsky*
The lovely rose / In pride of May — *La Forge*
O shepherd so fickle / Naught do I believe — *Weckerlin*
An Open Secret — *Woodman*
Endymion — *Liza Lehmann*

STUDENTS' RECITAL

Wednesday, May 19, 1915

Quartet in F, first movement — *Schumann*

Mrs. Williams, Mr. Crain, Mr. Bemis, Mr. Goerner

Prelude in B minor for organ — *Bach*

Miss Matthews

Nachtgang — *Richard Strauss*

('Cello obbligato, Miss Heacox)

My Song is of the sturdy North — *German*

Mr. Simms

Sonata in C major, second movement — *J. M. Craven*

Mr. Hall

The Lark — *Balakireff*

Miss McCartney

Nocturne in G flat — *Borodin*
Etude Op. 10, No. 1 — *Chopin*

Mr. Broughton

Gethsemane (Organ accompaniment) — *Mary T. Salter*

Miss Long

Serenade for two violins and piano, two movements *Sinding*

Miss Bugbey, Miss Biederwolf

Romance in D flat — *Sibelius*

Miss Warren

Aufträge *Schumann*
Miss Kriebel
La Cloche *St. Saëns*
Miss Royce

PIANO RECITAL

By Mr. Lawrence Hobart Schauffler
Assisted by Mrs. Charlotte Demuth Williams
and Mr. Friedrich Goerner
Friday, May 21, 1915

Trio in B flat, Op. 97 *Beethoven*
Allegro moderato Scherzo
Preludes No. 20, 19 *Chopin*
Nocturne Op. 27, No. 1
Mazurka Op. 59, No. 2
Etude Op. 10, No. 11
The Brownies *Korngold*
Rübezahl
The Fairy King's Ball
Sonata Op. 37, first movement *Tchaikovsky*

PIANO RECITAL

By Mr. John Edgar Snyder
Assisted by Mrs. Charlotte Demuth Williams
and Mr. Friedrich Goerner
Tuesday, May 25, 1915

Trio Op. 72, second and third movements *Godard*
Prelude *Gliere*
Romance
Nocturne Op. 62, No. 2 *Chopin*
Tambourin *Rameau-Godowsky*
Rhapsodie Op. 11, No. 3 *Dohnanyi*
A Harmless Tale *A. von Fielitz*
In Remembrance

STUDENTS' RECITAL

Wednesday, May 26, 1915

Sonata No. 1 for organ, first movement *Mendelssohn*
Miss Schoeffel
Italian concerto Finale *Bach*
Miss Ammon
Mazurka *Harold Whitlock*
Mr. Smith
Lullaby for violin and piano *Russell Broughton*
Mrs. Williams and Mr. Breckenridge
Etudes Op. 10, Nos. 7 and 12 *Chopin*
Miss Anderson
Finale from Sonata in A minor for organ *Faulkes*
Miss Harris
A Song of India *Rimsky-Korsakoff*
Miss Crofoot
Romance for violin *Schumann-Kreisler*
Miss Heter
Elegy in C sharp minor *Nollet*
Miss Adams

Sylvelin — *Sinding*
Chanson d' Octobre — *Godard*
Miss Wagner
Scherzo from Sonata in B flat minor — *Chopin*
Miss Whipple
Les Fleurs — *Hüe*
Lamento Provencal — *Paladilhe*
Miss McNaughton
Pastorale for violin, viola and piano *Daniel Gregory Mason*
Mrs. Williams, Mr. Bemis, Miss Denison

PIANO RECITAL

By Miss Camille L. Nickerson

Assisted by Miss Jeanne Bartlett, Violinist

and Mr. Friedrich Goerner, 'Cellist

Tuesday, June 1, 1915

Trio in B flat Andante Scherzo — *Rubinstein*
Etude in D flat — *Liszt*
Prelude and Fugue in C sharp major — *Bach*
En Route — *Godard*
Ballet — *Debussy*
Arabesque — *Leschetizky*
Japanese Etude — *Poldini*
Ballade in G minor — *Chopin*

PIANO RECITAL

By Miss Helen H. Wagner

Assisted by Miss Dorothy Hutchins

Wednesday, June 2, 1915

Sonata Op. 53 (Waldstein) — *Beethoven*
Theme and Variations Op. 19 — *Tchaikovsky*
Concerto in D minor Presto Molto allegro — *MacDowell*

STUDENTS' RECITAL

Wednesday, June 2, 1915

Finale from Sonata No. 5 for organ — *Mendelssohn*
Mr. Meyer
Sonata in E minor, first movement — *Grieg*
Miss Warren
Sonata in D major for violin, first movement — *Handel*
Miss Todd
The Eagle
Hungarian — *MacDowell*
Mr. Marsh
Elegy
A Jölstring — *Grieg*
Miss Buchta
Caprice in B flat for organ — *Guilmant*
Miss Schoeffel
Andante and Allegro for violin — *Nardini*
Miss Bugbey
Flieder — *von Fielitz*
Miss Tschanen

Scherzo in C sharp minor — *Chopin*

Miss Morris

Nachtgang — *Strauss*
Chanson de Mai — *Godard*

Miss Nichols

Etude in D sharp minor — *Scriabine*

Miss Hutchins

Le Nil — *Leroux*

Miss McDonald
(Violin obbligato, Mr. Bemis)

SONG RECITAL

Monday, June 7, 1915

Time's Garden — *Thomas*
Roses and the Rhymes I bring — *Ormund*

Miss Gillette
('Cello obbligato, Miss Arnold)

Indian Serenade — *Beresford*
Little Dustman — *Brahms*

Miss Lounsbery

Cresses Green
Eho! Eho! — *Weckerlin*

Miss Akin

In the Time of Roses — *Reichardt*
I attempt from Love's Sickness to fly — *Purcell*

Miss Ely

Ritournelle — *Chaminade*

Were I Gard'ner — *Chaminade*

Miss Johnson

With a Violet — *Grieg*
Song of Spring — *Wyman*

Miss Wilson

Poplar Leaves — *St. Saëns*
Love Song — *Brahms*

Miss Dogan

The Star — *Rogers*
A Spirit Flower — *Campbell-Tipton*

Miss Buchta

Sunshine Song — *Grieg*
A Song of Sunshine — *Thomas*

Miss Ward

PIANO RECITAL

Wednesday, June 9, 1915

Gondoliera — *Moszkowski*

Miss Hansen

Barcarolle — *Leschetizky*

Miss Kinney

Etincelles — *Moszkowski*

Miss Shutts

Meditation — *Tchaikovsky*

Miss Ammon

Barcarolle in A minor — *Rubinstein*

Miss Long

Sonata Op. 78, first movement — *Beethoven*
Miss Lovett

The Eagle
The Brook — *MacDowell*
Moonlight
Miss Morris

Etude in D flat — *Liszt*
Miss Hoffman

PUBLIC RECITAL

Warner Concert Hall

Wednesday, June 9, 1915

Quartet in B flat Allegro Adagio — *Haydn*
Mrs. Williams, Mr. Crain, Mr. Bemis, Mr. Goerner

Rhapsodie in B minor — *Brahms*
Mr. DeBose

Du bist wie eine Blume — *Schumann*
Only of Thee and Me — *Bauer*
Miss Tschanen

Concert Etude — *MacDowell*
Miss Harris

I chant my Lay
Songs my Mother taught me — *Dvorak*
Miss Talamo

Angelus, for 'cello — *Forino*
Intermezzo — *Salmon*
Miss Heacox

Variations in B flat — *Chopin*
Miss Krause

Two Songs, Op. 23 — *Schütt*
Miss Haller

Adagio for violin — *Viotti*
Miss Bartlett

Prelude and Etude — *Chopin*
Miss Whipple

Paraphrase of a Chopin Waltz, for two pianos — *Schütt*
Miss Morris and Miss Lovett

FORTY-SEVENTH ANNUAL COMMENCEMENT RECITAL

PART ONE

Saturday, June 12, 1915

Variations on an Original Theme for two pianos — *Schütt*
Miss Hutchins and Miss Ormsby

Sonata in C minor for piano and violin, — *Grieg*
Allegro animato
Miss Bixel and Mr. Crain

Prelude and Fugue in D minor — *MacDowell*
Miss Wood

Concerto in F minor Larghetto — *Chopin*
Miss Hill and Conservatory Orchestra

Third Scherzo — *Balakireff*
Miss Haggerty

Concerto in D minor Larghetto calmato — *MacDowell*
Mr. Hall and Conservatory Orchestra

O Sleep, why dost thou leave me — *Handel*
Zueignung — *Strauss*
Miss Kenestrick
Concerto in B flat minor Allegro con fuoco — *Tchaikovsky*
Mr. Burtt and Conservatory Orchestra

PART TWO

Monday, June 14, 1915

Quartet for piano and strings Allegro — *Rheinberger*
Miss Nichols and Strings
Toccata and Fugue in D minor for organ — *Bach*
Miss Hall
Rondo from Concerto in E minor — *Chopin*
Miss Ingell and Conservatory Orchestra
Herbst — *Sinding*
When I am dead, my Dearest — *H. R. Newsom*
Mr. Newsom
Melody for violin — *Gluck-Kreisler*
Aus der Heimat — *Smetana*
Miss Foster
Suite Overture—Aria—Bourree — *Bach-Joseffy*
Miss Denison
Concerto in D minor Allegro — *Rubinstein*
Mr. Kenyon and Conservatory Orchestra
Sonata in D minor for organ Allegro — *Merkel*
Mr. Whitford
Sonata in G minor for violin — *Tartini*
Largo—Allegro commodo
Miss Brown
Air de "Louise" — *Charpentier*
Miss Bailey
Prelude and Fugue on B-A-C-H — *Liszt*
Miss Haller
Concerto in E flat — *Liszt*
Mr. Fay and Conservatory Orchestra

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